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Focus: Professional Development

The Chronicle
A Publication of the American Translators Association
Volume XXX Number 3
March 2001

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Is a financial translator’s job ever done? Maybe, or maybe not, but a group of your intrepid colleagues is putting together a financial translation conference in New York City from May 18–20 that will help you do your job that much better. Register now and get ready for three invaluable days with some of the best financial translators in the business today!

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AN EASY REFERENCE TO ATA MEMBER BENEFITS

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MANAGING YOUR ACCOUNT

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Chronicle Submission Guidelines
The ATA Chronicle enthusiastically encourages members to submit articles of interest to the fields of translation and interpretation.

1) Articles (see length specifications below) are due the first of the month, two months prior to the month of publication (i.e., June 1 for August issue).

2) Articles should not exceed 3,500 words. Articles containing words or phrases in non-European writing systems (e.g., Japanese, Arabic) should be submitted by mail and fax.

3) Include your fax, phone, and e-mail on the first page.

4) Include a brief abstract (five sentences maximum) emphasizing the most salient points of your article. The abstract will be included in the table of contents.

5) Include a brief biography (five sentences maximum) emphasizing your photo returned. Do not send irreplaceable photos.

6) In addition to a hard copy version of the article, please submit an electronic version either on disk or via e-mail (Jeff@atanet.org).

7) Texts should be formatted for Word, Wordperfect 8.0, or Wordperfect 5.1 (DOS version).

8) All articles are subject to editing for grammar, style, punctuation, and space limitations.

9) A proof will be sent to you for review prior to publication.

Standard Length
Letters to the editor: 350 words; Opinion/Editorial: 300-600 words;
Feature Articles: 750-3,500 words; Column: 400-1,000 words
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Catch Those Internet Buzzwords
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The rapid growth of the Internet has brought us not only a proliferation of Web-based services, but also spawned numerous new terms. If you are translating from English into another language and are dealing with texts about the Internet, you might have run into trouble before.

Inês é morta
By Carlos Ramires .........................................................34

The fate of colloquial expressions varies considerably. Some have a short life—summer slang in Rio de Janeiro, for instance, will not survive temperatures below 80°Fahrenheit. Others, however, can last for centuries, preserve their original meaning, and still sound fresh.

Researching the Osage Language
By Carolyn Quintero .....................................................35

“Linguist” is a term most accurately applied to someone who knows about how languages work. How does a linguist set about describing an unknown language? The author discusses the route that led her, after many years in South America, to research the Osage language in Oklahoma. In this informal sketch, she discusses how she became interested in the language, acquired and sorted the data, what such a large project feels like, and something of the spirit of the language and the people.

Translation Problems with Color
By Marvin Rubinstein .....................................................40

The translation of words for different colors presents an interesting challenge to translators. This is an area which, at first glance, appears relatively simple, that is until you delve further into the problem.

The Greatest Experience in my Life
By Krisztina Viragh (Translated by Louis Korda) ...........................................................................48

As a non-Indo-European language, Hungarian stands more or less lonesome and exotic in the European language landscape; even more so because its strangely charming structure hardly tempts anyone to study it. Regardless of this, he who might, nonetheless, summon up the courage to do so will be rewarded by a widening of not only his linguistic horizon, but also of his linguistic awareness.

New England Translators Association
Fifth Annual Conference and Exhibition
April 28, 2001
Bentley College • Waltham, Massachusetts

The New England Translators Association will hold its fifth annual exhibition and conference, in conjunction with the Judicial Interpreters of Massachusetts and the Bentley College Legal and Medical Interpreting Program, on Saturday, April 28, 2001, 10:00am-6:00pm, Adamian Hall, at Bentley College in Waltham, Massachusetts. For more information about exhibiting or attending, please contact Kenneth Kronenberg, Tel: (617) 734-8418; E-mail: kkrone@tiac.net; Website: www.netaweb.org.
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Carolyn Quintero is a translator, interpreter, and owner of Inter Lingua, Inc., a translation company based in Tulsa, Oklahoma. An active member of ATA (accredited English<>Spanish) since 1989, she holds a Magister Scientiarum in letters/linguistics from the Universidad Central de Venezuela and a Ph.D. in linguistics from the University of Massachusetts-Amherst. A hybrid (translator/interpreter/company owner/academic instructor/researcher) and a U.S. Midwesterner with 15 years spent in South America, she has spoken at ATA conferences on translation and the oil industry, as well as on her work on the Osage language. She can be reached at cqcq@compuserve.com.

Manouche Ragsdale is a bureau owner based in Los Angeles, California. She has also been a practicing French<>English translator for more years than she is comfortable to admit. Over the years, she has developed an expertise in translating for the video and movie industries. At the request of several ATA members, she has gladly agreed to share her knowledge with Chronicle readers. She can be reached at manouche@intextrans.com.

Carlos Ramires is an ATA-accredited (English-Portuguese) translator with long and diversified experience in translation, writing, and editing. He graduated with a degree in law from the Catholic University of Rio de Janeiro and took a post-graduate course in economic theory and research at the Federal University of Pernambuco, Brazil. He worked for the British Broadcast Corporation in London in the 1970s and for the Encyclopaedia Britannica in Rio de Janeiro in the 1980s. Recently, he has worked mainly as a translator for Washington-based international organizations. He can be reached at cramires@earthlink.net.

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Two excellent professional development opportunities are in the works for this year. The first is the ATA Financial Translation Conference, New York City, May 18-20. The other is ATA’s 42nd Annual Conference, Los Angeles, October 31-November 3.

The ATA Board has been aware of the increasing interest in professional development activities. In fact, the Board made professional development opportunities, both in person and online, a priority at last year’s Board retreat.

The Professional Development Committee, chaired by ATA Director Marian Greenfield, took the Board’s directive and ran with it. The committee came up with the ATA Financial Translation Conference, which is taking shape.

This conference features top financial translators from around the world sharing their knowledge and expertise in this three-day event. Besides language-specific sessions, this conference will feature networking activities and a Job Exchange area to distribute your résumés and business cards.

For the latest information, see the ATA Website, www.atanet.org. The link to the ATA Financial Translation Conference is on the ATA homepage. The ATA Financial Translation Conference section includes a tentative program, session abstracts, speaker bios, hotel and travel information, and the registration form.

Please take advantage of this important professional development opportunity by registering today. (The registration form is also on page 2.)

As for ATA’s 42nd Annual Conference, plans are well underway for ATA’s meeting at the historic Biltmore Hotel in downtown Los Angeles. The multicultural backdrop of LA will further enrich your ATA conference experience. You can start making your travel plans now. Once again, we have contracted with Stellar Access to provide discounted airline travel arrangements. Conferon, our meetings management company, has negotiated very competitive room rates for the Biltmore Hotel. Please check the ATA Website for more information or see page 65. The Preliminary Program and registration form will be mailed in July.

If you would like to propose a conference presentation, please complete the Conference Presentation Proposal Form as soon as possible. The deadline was March 15, but we will continue to review proposals submitted after the deadline. Forms are available from ATA Headquarters, (703)683-6100; the Website, www.atanet.org/conf2001/abstract.htm; and ATA Document on Request line at 888-990-3282 (request document #80).

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On Tuesdays I always turn with relish to the Science Times section in the New York Times, not least for the light it shines into obscure crannies of human experience that I never knew needed to be illuminated. An engrossing article this January indicated that while it is always good to have a choice, too many choices do not necessarily lead to satisfaction.

Researchers had discovered that when passersby were offered a choice from among six flavors of Godiva chocolate, they found their selection more tasty, more enjoyable, and more satisfying than those who were offered 30. In another study, shoppers given a selection of six types of jam to taste were 10 times as likely to buy a jar of jam afterwards as those who encountered 24 flavors. The thesis was further refined to state that if one knew exactly what one wanted, then the more options given, the more one was likely to find one’s choice. But if one did not have that degree of specificity in mind, then too many choices could lead to frustration and bewilderment.

This story resonated with me because I remember very well my first foray into the Safeway supermarket after four years in Africa with the U.S. Foreign Service. I came near to crying in the frozen foods aisle because there were so very many types of potatoes from among which to choose. After a season of life in which one was delighted to get 10 kilos of fresh potatoes for $50, being presented with 15 types of frozen potato was just too much to bear.

The next week’s Science Times section had a marvelous coda to this article. A New York resident wrote to say that her immigrant grandfather, who had a very limited education and spoke English poorly, understood this principle perfectly. He said that it was always better to limit the choices you offered to someone, lest you induce a state of tsivildivit, a Yiddish word that describes the emotions that couldbefall a person presented with too much variety. Joyce Greenfield wrote, “Tsivildivit has always conjured up for me a mental image of a person gone wild with indecision, unhinged by an array of possibilities.”

This word has another application that falls closer to home than Africa for us in the ATA. At my first ATA conference I was filled with tsivildivit. The enticing array of sessions on so many topics, language- and subject-specific, professionally oriented, touching on my loves of language and literature, was almost too much to be borne. To judge from the evaluations we receive, other first-timers also have this experience. They long for a simple way to chart their course among our educational sessions, but unfortunately there isn’t any simple way to offer. One just has to make one’s choices as best one can, and let the chips fall where they may. But with time, and continued attendance, the options become a little more predictable.

We are still in the process of receiving and processing proposals for our 42nd Annual Conference in Los Angeles, California. The final word isn’t in yet, but we will have another excellent array of valuable sessions. Our President-elect and Conference Organizer, Tom West, is continuing his record of inviting top-quality presenters and striving for the very best and most valuable use of conference-goers’ time. If you have an idea for a great session but missed our deadline, please do send in the proposal form. It is available on our Website or by dialing “Documents on Request” at 888-990-3282 (document #80), which will allow you to receive the document at your fax machine.

In January we visited Los Angeles to plan for the conference. Our conference hotel, the Biltmore, is an amazing edifice. Built in the 1920s to prove that Los Angeles really was a big city, it is chock-a-block with opulent public spaces and incredible artistic embellishment. I sat for half an hour one day in the Rendezvous Court, the original lobby to the hotel, just enjoying the peace of its cathedral ceiling, Italian bronze and crystal chandeliers, and marble floors. One word of warning, though: at the Biltmore we will not be overcome by tsivildivit when it comes to choosing where to eat. The hotel and environs do not offer a very large selection of inexpensive eating establishments. You may want to bring a few nibblies with you, or plan on being extra creative about arranging your meals.

We will, of course, provide our usual continental breakfast and some kind of lunch line arrangements.

Those of you who are regulars at our conferences know that no hotel or venue can meet
I really like the conference hotel in Los Angeles, and I’ll tell you why. It reminds me of Europe (my favorite place), and it’s surrounded by books (my favorite things). I’ll tell you about the hotel first. The Regal Biltmore (www.thebiltmore.com) was built in 1923 with ornate wall and ceiling decorations that will make you think you’re at the Semper Opera House in Dresden (and not at the drab, utilitarian Symphony Hall in my hometown). Along with the lovely surroundings comes a lot of history, as you might imagine. The Academy of Motion Picture Arts and Sciences was founded in its Crystal Ballroom in 1927, and the design of the first Oscar was drawn on a hotel napkin. One of the things you won’t want to miss is a large black-and-white photograph on the wall in one of the corridors off the Galeria, the hotel’s main hall. It depicts an Academy Awards Banquet held at the hotel in the 1930s, and you can spot very young-looking stars of that era, including Henry Fonda, Jimmy Stewart, and even Walt Disney!

In more recent times, the Biltmore served as the campaign headquarters for John F. Kennedy in 1960, when he received the Democratic nomination for president. As recently as last May, parts of the Mel Gibson film “What Women Want” were filmed here, and over the years the hotel has served as a backdrop in movies ranging from “Independence Day” and “In the Line of Fire” to “The Nutty Professor” and “Beverly Hills Cop.” The hotel’s distinguished guests have included Presidents Harry Truman, John F. Kennedy, Gerald Ford, Jimmy Carter, Ronald Reagan, George Bush, and Bill Clinton; Princess Margaret and the Duke of Kent; Eleanor Roosevelt; Howard Hughes; J. Paul Getty; John Wayne; and many others.

Now, about the books. It turns out that just across the street from the hotel is one of the country’s most beautiful public libraries. The Los Angeles Public Library (www.lapl.org) is everything a library should be and more. Its gates are decorated with quotes from famous authors about the pleasures of reading; the ceiling of its foreign language reading room boasts wonderful, medieval-looking murals. There is an attractive gift shop with treasures for the bookworm and, of course, a vast collection of books. The library also features exhibits.

While I was there in January, there was an interesting display of “Wizard of Oz” memorabilia, including foreign editions and props from the Judy Garland movie.

If you want to buy books rather than just look at them, you won’t be disappointed either. On a side street near the hotel is a secondhand bookshop that specializes in books on California history and the American West. And, of course, our own exhibit hall will be filled with purveyors of dictionaries and other reference works that fascinate us translators. So join us in Los Angeles for a book-filled conference with a European atmosphere. You won’t be sorry you did.
Finally, ATA is investigating the possibilities of offering training through distance learning: online or by phone. ATA is not alone in looking at ways to get into distance learning. I found this out at the American Society for Association Executives’ 2000 Meeting and Technology Conference, where I was a presenter along with ATA Past President Muriel Jérôme-O’Keefe. One of the biggest issues associations are dealing with is distance learning. This was also apparent in the exhibit hall, with several companies offering this service in various formats.

The ATA Board will continue to look at all the possibilities of offering professional development opportunities. For now, please register for the ATA Financial Translation Conference and plan on attending ATA’s 42nd Annual Conference.

From the Executive Director Continued from p. 7

Mark your calendars for the ATA Translation Company Division’s 2nd Annual Spring Conference! Make plans to attend, June 1-3, 2001, in Colorado Springs, CO at the Wyndham Hotel! For more information, contact Suzanne Robinson at (800) 990-1970.

ATA Japanese Language Division Publications Available

**An Introduction to the Professions of Translation and Interpretation**

This 376-page publication provides useful information for anyone getting started in translating or interpreting. While the focus is on Japanese<>English translators and interpreters—a few chapters are in Japanese—the book is of interest for all.

Cost: $25 for ATA members; $40 for nonmembers


This 219-page handbook, which specifically addresses Japanese<>English translation, features useful information regarding the patent process and patent-related documents. The handbook is meant to be helpful in varying degrees to novice and pro alike.

Cost: $25 for ATA members; $40 for nonmembers

**A Consumer’s Guide to Professional Translation**

The ATA's current edition of *A Consumer’s Guide to Professional Translation* is out and available. The guide is meant to facilitate a consumer’s search for professional translation and to increase the public’s awareness of how the translation profession can enhance business and communication.

What exactly is a professional translator? How is it done, and by whom? Is it worth it? These questions and many more are answered in the guide. *A Consumer’s Guide to Professional Translation* also provides information on where to find translators, translation services companies, regional and local translators’ associations, and much more.

To order, please contact: American Translators Association, 225 Reinekers Lane, Suite 590, Alexandria, VA 22314; Phone, (703) 683-6100; Fax, (703) 683-6122; or E-mail, ata@atanet.org. The cost is $5 to ATA members and $7 to nonmembers.
ATA Chronicle • March 2001

About Our Authors

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Courtney Searls-Ridge has been involved in translation and interpreting at several levels for many years. As a freelance translator in the early 1970s, she translated numerous books from German to English and specialized in pharmaceutical patent translation. She is currently the director of German Language Services (est. 1979) in Seattle, Washington, instructor and academic director of translation for the Translation and Interpretation Institute at Bellevue Community College, and secretary of the ATA Board of Directors. She can be reached at Courtney@germanlanguageservices.com.

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ATA Activities

Accreditation
• Exam sittings have been added in San Diego, California; Tijuana, Mexico; Novi, Michigan; Albuquerque, New Mexico; Brecksville, Ohio; San Juan, Puerto Rico; Charleston, South Carolina; El Paso, Texas; and Salt Lake City, Utah.

Membership
• ATA membership is running 72 percent ahead of last year at this time.

Professional Development
• The ATA Financial Translation Conference, New York City, May 18-20, 2001, is set. For more information or to register, please see page 2 and the ATA Website, www.atanet.org.

Public Relations
• ATA was featured in The Translation Zone and the Greater Washington Society of Association Executives’ Executive Update.

• ATA reviewed the final proposed wording for the ASTM Language Interpreting Standards Project. ATA Rep to the ASTM Language Interpreting Standards Project Bruce Downing submitted written comments along with ATA’s affirmative vote.

• ATA continues to work with the American Foundation for Translation and Interpretation, the Fédération Internationale des Traducteurs, ASTM Translation User and Language Interpreting Standards projects, and the Localisation Industry Standards Association.

ATA to Offer Financial Translation Conference
May 18-20, 2001

ATA will conduct a financial translation conference in New York City, May 18-20, 2001. The seminar, which will be hosted by the New York University School of Continuing and Professional Studies Translation Studies Program, will feature some general financial translation sessions in English and some specialized language-specific sessions. The sessions will be given by some of the highest caliber translators working in the financial industry worldwide.

More information will be published in the Chronicle and on the ATA Website as it becomes available. If you have any questions, please contact ATA Headquarters at (703) 683-6100 or ata@atanet.org or ATA Director and Professional Development Committee Chair Marian Greenfield at (908) 561-7590 or msgreenfield@compuserve.com. See page 2 for the conference registration form.
TRADOS Workshops

TRADOS Corporation offers one-day training workshops each month for Translator’s Workbench, MultiTerm, and WinAlign at its site at 113 S. Columbus Street, Alexandria, Virginia. Attendance is limited. For more information, contact: Tel: (703) 683-6900; Fax: (703) 683-9457; E-mail: eva@trados.com or www.trados.com.

Institute of Translation & Interpreting Course Fair & Open Forum 2001
March 30, 2001
Imperial College, London

One-day encounter between students/newcomers to the profession and freelance/staff translators and interpreters and representatives of translation companies. Imperial College, London, March 30, 10:30 am to 5:30 pm. For tickets and bookings, please contact Maria Cordero at: info@iti.org.uk; Tel: +44 207 713 76 00; Fax: +44 207 713 7650.

Society for Technical Communication
48th Annual Conference
May 13-16, 2001
Chicago Hyatt Regency • Chicago, Illinois

The Society for Technical Communication will hold its 48th Annual Conference at the Chicago Hyatt Regency in Chicago, Illinois, May 13-16, 2001. The conference will feature more than 250 technical sessions covering technical writing, editing, management, Web page design, multimedia, and other subjects of interest to technical communicators. For more information, please visit the STC office Website at www.stc-va.org (from the main page, select “What’s New”). The site also contains a recap of STC’s most recent conference, which will give readers a sense of what the next conference will be like (from the main page, select “Conferences”). Detailed information on the next conference will be posted on the site later this year. For more information about STC, please visit www.stc-va.org or call (703) 522-4114.

Critical Link 3: Interpreters in the Community
May 22-26, 2001
Montreal, Canada

Critical Link 3: Interpreters in the Community will be held in Montreal, Canada, from May 22-26, 2001. The specific theme for this conference is “Interpreting in the Community: The Complexity of the Profession.” As in the previous two Critical Link conferences, participants will discuss interpretation in the community (health services, social services, courts, and schools). The event will provide interpreters, users of interpreter services, administrators, and researchers an opportunity to share experiences, explore the complexity of the community interpreter profession, and learn about successful strategies and models in this rapidly evolving field. The call for papers and further information can be found at: www.rsss06.gouv.qc.ca/english/colloque/index2.html.

Canadian Association of Translation Studies
14th Annual Congress
May 26-28, 2001
Université Laval • Quebec City, Quebec, Canada

The theme of the conference will be “Translation and Censorship.” For more information, please contact Dr. Denise Merkle at the Université de Moncton, Département de traduction et des langues, Casier 30, Faculté des arts, Moncton (Nouveau-Brunswick) E1C 5E6; Tel: (506) 858-4214; Fax: (506) 858-4166; E-mail: merkled@umoncton.ca; or visit www.uottawa.ca/associations/act-cats/index.htm for more information.

First Call for Papers Institute of Translation & Interpreting/IALB Conference on Language and Business
November 22-25, 2001
University of Hull • Hull, England

Please send abstracts to Dr. Catherine Greensmith, Department of French, University of Hull, Cottingham Road, Hull HU6 7RX England; Tel: +44 1482 465162; E-mail: c.greensmith@selc.hull.ac.uk.

Call for Papers: Slavonice International Translators Conference
September 20-23, 2001 • Slavonice, Czech Republic

Language of Conference: English
Topics: Any topic of interest to translators
Length: 5-10 double-spaced pages
Abstracts: Maximum of 100 words; enclose CV
Delivery: E-mail in Microsoft Word

Conference fees/accommodation prices: TBA, but very affordable.

Other services offered: Job exchange, optional excursions, and minibus transfer from Prague, Linz, and Vienna airports (from other places on request).

Website: www.scholaludus.cz

Contact: Zuzana Kuhlánková
Zizkova 2 • 378 81 Slavonice • Czech Republic
Tel +420-332-493777 • Fax +420-332-493770
E-mail: zuzana007@hotmail.com
Is a translator’s job ever done? A group of your intrepid colleagues is putting together a financial translation conference that will help you do your job that much better…

• International financial issues (Alicia María González Requejo, global analyst and chief control officer of futures and options, JP Morgan Chase)

• English>German: employee stock options, investment update reports, and letters to shareholders (Marga Taylor, freelance translator)

• English>Russian: terminology challenges in emerging markets: what to do when the concept doesn’t exist in your target language (Igor Vesler, freelance translator and interpreter)

• English>Spanish: selecting the right financial term for your context (Alicia Agnese, freelance translator). Derivatives (concepts and translation), stock market concepts and terminology, and the IPO process (Silvana DeBonis, freelance translator).

• French>English: translating financial statements (Milena Moraru-Velinova, freelance translator and interpreter). Translating French financial terminology, including conceptual issues (Roxana Huhulea)

• German<>English: financial accounting and reporting in Germany, financial communications, and the IPO process (Robin Bonthrone)

Continued on p. 26
Reasons to be a Mentor

By Courtney Searls-Ridge

In the February issue of the Chronicle, the article “The Myths about Mentoring” pointed out some of the misconceptions about mentoring. It served as an introduction to the new mentee-driven approach upon which the ATA pilot program will be based. Although it is obvious to everyone how mentees will benefit from this new program, I have received several inquiries asking why anyone would want to donate valuable time as a mentor.

...Although it is obvious to everyone how mentees will benefit from this new program, I have received several inquiries asking why anyone would want to donate valuable time as a mentor...

We will begin accepting applications for mentees and mentors in April. If you are debating whether or not to volunteer as an ATA mentor, here are some of the most important reasons for investing approximately two hours a month (24 hours a year) to help an ATA mentee.

1. You’ll learn. By serving as a mentor, you’ll learn from your mentees. They will have knowledge in areas that are new to you. They may be able to teach you something you didn’t know before. The free mentor training will improve your communication skills with colleagues, clients, and even family and friends. As a mentor, you will also learn a lot about yourself.

2. This is a chance to pay back. In the past, you may have received good mentoring from someone and never had a chance to show your gratitude to him or her directly. You now have an opportunity to reciprocate and “put something back into the pot.”

3. You will receive recognition from the association. The ATA needs a mentoring program and dedicated mentors to make it a success. Your work will not go unrecognized.

4. You may get some extra help on some of those projects you’ve been putting off! Within ethical limits, you can ask your mentees to do some research for you, clean up a terminology database, or finish some other project that needs to be completed.

5. You’ll review and validate what you know and what you’ve accomplished. Coaching another will help you realize that you’ve accomplished much more than you thought. A new generation is coming behind you, and you have a lot to offer it. Being an effective mentor can actually catapult you into renewed enthusiasm for your work.

6. You’ll probably feel satisfied, proud, and energized. When you have a positive effect on your mentees, you may expect positive feelings of pride, satisfaction, happiness, contentment, and excitement along with the physiological perks that go with these emotions.

7. Mentoring could have future professional payoffs. When mentees are successful, they often reward their mentors. Even if this isn’t your reason for helping, you could receive grateful thanks, visibility, jobs, and other future opportunities.

8. You’ll help your association. Newcomers to translation and interpreting will become integrated into the ATA more quickly. You may spot a future leader for the organization. You may recognize your own leadership potential for the first time.

9. You’ll help “professionalize” translation and interpretation. Newcomers to the industry will make fewer mistakes and have a faster learning curve.

10. You’ll leave the world better than you found it. Taking the time to reach out to others, share your life’s wisdom, and convey your respect for others is a powerful way to change the world, one life at a time.
New California State Reporting Requirements Negatively Impact Translation Industry

By Richard S. Paegelow

A new California law (SB 542) places an enormous reporting burden on businesses and governmental entities in California using independent contractors. Beginning on January 1, 2001, any company or governmental unit filing Federal Form 1099-MISC for services provided by independent contractors is now required to file separate reports with the California Employment Development Department (EDD) during the year. This is different from the IRS 1099 reporting requirements, where companies only file a single report at the end of the year. According to the EDD, the purpose of these new requirements is “to help child support enforcement agencies identify parents who are delinquent in their child support payments.”

Under the new law and the latest EDD interpretation, entities in California using independent contractors (referred to as “service recipients” and “service providers,” respectively) must report to the EDD within 20 days of making the first payment of $600 or more to independent contractors, regardless of where they live in the United States. Likewise, contracts of $600 or more must also be reported within 20 days of signing. The new “Report of Independent Contractors,” known as the 542 Report, must be filed annually.

Penalties for failure to file the report on time include: 1) $24 for each failure to fully comply; 2) $490 for each failure to comply if such failure is the result of a “conspiracy” between the “service recipient” and the independent contractor; and 3) payment to the EDD by the “service recipient” of any amount that “could have been garnished” as a result of the independent contractor’s failure to make child support payments.

The initial regulations issued by the EDD reflect the all-encompassing nature of the state legislation. Most surprising, and very unsettling for our industry, was the state’s attempt to force businesses outside of California to file reports with the EDD. In the words of the initial regulations issued by the EDD: “…you must report all independent contractors deriving trade or business income from sources within this State [California] regardless of where your business is located.” (The most current version of the EDD’s regulations dropped references to out-of-state companies with no operations in California.)

If SB 542 is not modified to make it more “business friendly,” I foresee three unfavorable repercussions for California-based translators operating as independent contractors. First, translation companies in California will have an incentive to send their work out of the country to avoid the burdensome reporting requirements. Second, California translation companies could avoid the reporting burden by using translators who are incorporated rather than those who operate as sole proprietorships. (SB 542 does not apply to corporations doing business with each other.) Third, translation companies outside of California might be inclined to avoid California translators altogether. (Late last year, one out-of-state translation company wrote to over 50 translators in California and encouraged them to incorporate, “as it will be increasingly difficult to work with you under these new state rules.”)

What can be done about the current situation? Given the current political makeup of the California state government, nothing will change unless there is a large outcry from the business community (large and small). Translators in other states should closely monitor their state legislative process to prevent similar burdensome regulations. As an alternative, we need to work to simplify the reporting requirements found in SB 542 in California and in any future legislation similar to it in other states. Perhaps this can be done by allowing companies using independent contractors to supply their state departments of labor with a copy of their 1099 reports annually as part of the normal tax preparation and filing process.
Voice-over Opportunities for Foreign Language

By Ines Swaney

Voice-over touches our daily lives, whether we are aware of it or not. When we listen to a radio commercial featuring a couple discussing wine choices; when we watch a movie that has been dubbed into a language other than its original; when we are made to sit through an “orientation video,” be it part of a sales pitch or involving a new job; when we call a government office and are asked by a recorded voice to patiently wait for the next available agent, or to please press a particular number in order to be connected to someone who speaks a given language... all these scenarios have voice-over in common—the spoken words that we hear. In the industry, the voice you hear is known as “the talent.”

Certain situations only require a voice pleasant enough so that the caller doesn’t hang up in frustration. We have all called a telephone number hoping to be connected to a live human, only to realize that we must first endure a wait, sometimes softened by a seemingly understanding, but recorded, voice that offers us more choices “to better serve you” or a soothing phrase such as “your call is important to us.”

Sounding sincere, natural, and believable are characteristics of paramount importance to anyone interested in this field. So, in a way, we could say that doing a voice-over is like acting, without the complications of putting on makeup, fitting into a wardrobe, wondering about whether the audience will be pleased, or worrying about memorizing your lines. Everything happens between you and the intimacy of the microphone, and the text is usually right in front of you. However, the ability to act is not the only skill that can result in voice-over opportunities for those engaged in the business of working between English and at least one other language.

Videos are frequently created in a particular language, and subsequently a decision is made to create a parallel version in another language. Obviously, this requires a translator. However, being good or even outstanding in the translating profession is not sufficient for purposes of rendering the original text into another language. We all know that in comparison to English, some languages tend to expand and others tend to shrink in translation. Whereas paper can be deemed as an unlimited element for the purposes of a “growing” translation, a video involves time as a definitely limited element, and we must work within its parameters. If we ignore this factor, the most wonderful translation will fail when it is converted into a video format. Picture this: a multinational corporation is showing beautifully filmed images about how it contributes to the nations where it operates, its multicultural workforce, its contributions to the national wildlife refuge, the neighborhood schools it has built, and so on. However, the film’s translation lags so far behind that by the time you hear about the multi-cultural workforce, you are watching a bunch of wild animals; by the time you hear about the wildlife refuge, you are looking at happy schoolchildren jumping around in a playground...you get the idea.

A sense of timing is extremely important. You don’t need acting skills for this. However, a rich vocabulary, whether in English or your “other” language, is absolutely essential here. Let’s assume your original translation came out too long when you first read it out loud, and it contained the word “automobile.” Your client is willing to accept “car” as a replacement... hurrah! You’ve just saved yourself three syllables in the process. In addition, a distinction needs to be made between words spoken by a person whose lips can be seen “on-camera” versus a voice that can only be heard but not seen. The final product, a video in this case, will look much better if we are able to partially or fully match the visible lips of the speaker with the sounds and syllables being uttered. Some creative linguistic juggling may be required in order to achieve a match between the lips of the spokesperson when the product’s name is spoken, especially if the original video was filmed in one language and is now being dubbed into a second language featuring a different grammatical structure.

Ideally, all these details are worked out ahead of time before the talent is actually in the recording studio, sitting or standing before the text and microphone, ready to record. But problems can occur, and everyone hopes they can be quickly ironed out...
because, after all, studio time, what the client is paying the studio for on an hourly basis, is often the most expensive ingredient in this entire scenario.

If the client does not speak the language that the talent is recording in, then another language specialist is often brought in to provide an unbiased critique of how the recording task is coming along. A specialist will be able to catch missing syllables, make suggestions to the talent in connection with voice inflections, and to serve as a general language consultant who is emotionally detached from the performance that is taking place in front of the microphone. Assistant director is the term most often used to refer to this job. If you have a good critical ear as far as spoken language accuracy, you could serve as an assistant director, even if you believe your actual voice is such that it would not merit being recorded as "talent."

Some people in the voice-over talent business do not mind serving as both actors and self-critics. However, some level of discomfort may result when you’ve just recorded something, and the client, the ad agency, and the engineer all think you’ve just done a wonderful job, but privately you know that you’ve mispronounced a crucial word and that it would be better to do a "retake." After a while you might start wondering: "Do they think that I just want to stay here in the studio for a longer period of time, just to be able to charge them for more hours of work? Do they realize that I’m sincerely trying to improve my delivery and fine-tune the way I sounded when I spoke that particular sentence?"

Self-doubts such as these can be addressed by the presence of an assistant director, who serves as the ultimate critic and coach. For this relationship to work, the talent’s ego cannot get in the way. If the assistant director feels the phrase, paragraph, or utterance must be repeated, so be it. The talent should not get into an argument, but should perform as requested.

Some years ago, I was recording a radio spot (commercial) with another female, and I thought my role was to act just as pleasant as she was. After all, we were supposed to be friends or co-workers whose family circumstances dictated the ability to purchase a new car. Having read my lines in the most friendly voice I could come up with, the director turned to me and said: “Do you realize that we selected you because among all the voices we auditioned, we thought you had the best potential as far as sounding bitchy and sarcastic?” Once the initial shock wore off, I delivered my lines to their satisfaction and everyone went home happy.

**How to Get Started**

Various clients and agencies that have used your translation services in the past may very well be expanding into other areas that require voice-over skills. In order to show that you are suitable as a candidate for such work, a sample of your voice is usually needed. Traditionally, this has been called a “demo tape.” It should be no longer than about two minutes and contain various samples of your voice. You might want to read a few lines from a newspaper article (pretend you’re delivering the evening news on TV) or some brief words extracted from a children’s story (you could be the evil witch or the fluffy bunny). You can even record a segment of a radio commercial that you like, write down the text, and then record your own voice as you read a part of that text. Sometimes agencies will have a special phone line set up for recording voice samples from the talent they may wish to hire.

Keep an ear tuned to your friends and acquaintances who speak with various accents, even if they’re in a totally unrelated field. I was once asked if I could recommend someone who could perform the voice of a teddy bear singing “Happy Birthday” with a Castillian Spanish accent. My mind immediately flashed to the perfect candidate, whom I proceeded to recommend. She took a day off from her regular job to audition for the part and was immediately selected and did the recording in the studio the very same day.

The direct benefit to you here lies in the strong possibility that your friends will likely reciprocate when something that you might be perfectly suited for comes up on their radar screens. Of course, you always have to be prepared to first audition for the part (no pay involved). As you become better known you are more likely to get hired on the spot, just because someone spoke to you on the phone and liked how you sounded.

Classes and workshops are offered in and near many major metropolitan areas. A good place to start can be a bookstore catering to actors. Here, you’ll find books containing monologues, as well as periodicals and
Voice-Over Opportunities Continued

newspapers focusing on the local theater scene. In addition to listings featuring voice-over classes, improvisation techniques can really broaden your horizons and make you keenly aware of your hidden abilities. High-tech areas developing computer games can also become a rich source for voice-over work. Although I haven’t yet received any copies of the final products in CD-ROM format, I know that my voice exists somewhere in cyberspace as a princess, a belly dancer, and as various women speaking with Caribbean and mid-European accents. There are also a few multilevel marketing videos where I’m the sole female performing the voices of seven different women.

Some libraries in major cities have set up special “Dial-A-Story” phone lines. Children, or their parents, call in, and every week they are treated to a different short story that has been pre-recorded, usually by one of the librarians. If you discover that your community offers this, feel free to volunteer to record a story or two, and try your best to perform all the various roles (voices) the story may require of you (wolf, grandma, duckling…). Then when you are asked for a sample of your voice, you could refer your clients to the special phone line at the library, thus lending credibility to your work as a professional voice-over talent. For self-practice, you can always try Saturday morning cartoons and attempt to mimic the various characters you’ll hear. When you’re driving somewhere and sitting in traffic, don’t change the radio station when you hear a bunch of commercials. Rather, proceed to imitate the voices and the accents you hear. You will notice that even when spoken in English, some commercials will feature voices that sound foreign-born (such as a French accent when featuring wines or a German accent when selling certain vehicles).

With the tremendous growth in telecommunications, your voice may be exactly what a client wants in order to establish a local presence in a particular geographic region or among speakers of a given language. Perhaps the need is for an interactive setup where a person calls and then presses various buttons to learn the daily balance in a bank account, or to find out when the next train is scheduled to arrive at a particular depot. Government agencies dealing directly with the public may provide an informational telephone line where members of the public can call in, select a language, and listen to a recorded message in a chosen topic of interest.

How to Learn More

Although the best option is to practice your voice-over skill in workshops with others, some materials exist that can serve as both beginning tools and resources to perfect and further exercise your performance techniques. For the past several years, Voice Productions International has exhibited and presented sessions at the ATA Annual Conference. This company has produced a manual and set of tapes entitled “Professional Secrets of Foreign Voice Recording,” which can be obtained by calling 1-800-691-6767. There is also a detailed book by Elaine A. Clark entitled There’s Money Where Your Mouth Is—An Insider’s Guide to a Career in Voice-Overs.

As you can see, abundant and rewarding opportunities are available to you in the voice-over field, as the actual recorded voice or behind the scenes as a language coach, translator, assistant director, or language juggler. Remember to make use of the resources already open to you, such as direct clients and various agencies. And, most importantly, don’t forget to have fun and enjoy the process.

ATA’s DOCUMENT ON REQUEST LINE  1-888-990-3282

Need a membership form for a colleague? Want the latest list of exam sites? Call ATA’s Document on Request line, available 24-hours a day. For a menu of available documents, please press 1 at the prompt, or visit ATA’s Website at www.atanet.org.
I founded Intex Translations and Audiovisuals in 1981. It started as a small translation company offering only written translation in a few languages. As the years went by, we fielded requests from entertainment studios and companies for script translation, then for script adaptation and fitting for the dubbing or subtitling market. We learned the ropes mostly by trial and error, by asking around, and using our contacts in the field.

By the late 1980s, Intex had become a full-service audiovisual company. Intex currently offers script adaptation, voice-over, and dubbing services in over 50 languages. We have also built up a substantial database of voice talents and voice directors/coaches.

The following article is a condensed overview of the major steps for script adaptation/translation, and includes the topics listed below.

1. Script comparison and evaluation

2. Script translation
   a.) for dubbing (voice-over)
   b.) for on-camera characters
   c.) for subtitling

3. Spotting list

4. General tips for media translation

Script Comparison and Evaluation

After you receive a script from your client and a VHS casette of the program to be translated (this is essential if the program is going to be dubbed or subtitled), your first step is to sit down in front of your TV monitor and compare what is said on the screen with your paper copy. This is a very important step, and skipping it may lead to major disasters at the dubbing/recording studio. If your work comes through a translation agency, hopefully this process will already have been taken care of, but if you work directly with the end user, please do not omit it. Experience has shown that the script on file may not be the final version (what is referred to in the industry as the “shooting script”). You may have in your hands a version which is two or three times removed from the final one. Sometimes written scripts have been transcribed directly from the screen version and may contain omissions, errors, misunderstood words, and so forth. Your job is to make sure that your paper copy is exactly what is presented on the screen. Mark your copy when necessary and call your client to ask for clarifications when in doubt. If you have made important changes to the written script, it may be useful to have your client approve these changes before continuing with the translation.

Script Translation

A.) Off-camera narration: voice-over

A voice-over script is used to replace the language of the original soundtrack narration with another. If the script is to be used for a narration (i.e., no live person appears on camera), this is the easiest form of dialogue replacement. However, it requires observing some rules.

…A voice-over script is used to replace the language of the original soundtrack narration with another…

Format

Unless instructed otherwise, it is best to provide a wide left margin of about 2.5 inches on the page. Double-space your translation and use a 14-point font size. The script will most likely be read by someone in a darkened recording booth without much rehearsal. Having legible letters and enough margin space to enter last minute studio script changes is very helpful.

If you have several names of characters in a script (meaning that people will be appearing on screen), enter the name of the character as a centered title using boldface type, capital letters, and a large point size. This helps the talent identify his/her lines and, where appropriate, skip to his/her next line. If you are translating into a non-Roman alphabet, make sure to identify the names of the characters in English. This helps the client/agency verify that all paragraphs are there. It also helps the voice director at the studio identify the talent who will read these lines.

Script fitting

In essence, a recorded program is finite in time, which means that a
20-minute program in English must also be 20 minutes in length in whatever the voice-over language will be. If you are given a 2,000-word script, you must end up with a target word count very close to what it was in the source language. A Spanish script with 2,500 words will not fit a 2,000-word original English script. When translating from English, all Romance languages expand, Germanic languages are somewhat equal to English, and Asian languages vary in length. How do you avoid expansion? You must use your good judgment to omit certain nonessential words. What you are conveying is the idea, the thought, and not the words.

The following is an example of a recent script submitted by a client:

Original text: “we are trying to communicate a message to the public that this is what the actual project is going to look like.” (22 words, 32 syllables)

What this actually means: “we will show the public what the final project will look like.” (12 words, 15 syllables)

We have saved about half the time that it took to say that in the original. Obviously, the objective is to save that much in the target language as well.

B.) Adapting for on-camera characters

This means that the program contains persons filmed on camera. Your assignment is to provide lines to make them speak in another language, believably! There are two ways to do dialogue replacement: “U.N.-style” (U.N. = United Nations) and “lip-synch.”

A U.N.-style voice-over

One way of providing a voice-over adaptation without going to full lip-synch is to record it as a U.N.-style reading. The dubbing voice (voice talent) will read the dialogue as an “interpreter” without any effort at matching the lip movement of the original speaker. In general, this system is recommended for use in “industrial” videos. It offers three major advantages to the client/end user:

1.) Reduced translation fees (lip-synch usually commands higher fees).

2.) Shorter recording time at the studio, hence expenses (lip-synch may take as much as three times longer than U.N.-style).

3.) A more “believable” product. It might sound quite strange for the target audience to hear the CEO of a major U.S. company speak in fluent Korean or Norwegian.

At the recording studio, the voice talent reads the lines said by the on-screen character, starting a couple of words later and ending together or very slightly after the speaker. In order to make it sound more like an interpretation, the audio engineer at the studio leaves the original soundtrack on at a low volume for the first few seconds of the narration and then fades it out.

Full lip-synch: “on-camera” characters

Ideally, before translating a script you or someone else will have marked the paper script with the notation “on-camera” (meaning the speaker is on the screen and you see his lips) or “off-camera” (you only hear the voice and do not see his lips). The on-camera adaptation is the most difficult assignment in this field. Not only must you be aware of the restriction in the number of words you can speak, but also of the number of syllables and their proper placement, and the manner of articulation (lip movement).

If possible, have a TV monitor close to your computer, keep your remote close by, and run your videotape as you translate (hitting the “pause” button when necessary while you type). Another useful tool is to have a hand mirror next to you. When you translate a sentence, watch your lips as you utter the words in the target language. The lip movement should closely match the movement in the original language. That’s where a good thesaurus and a stack of dictionaries come in handy. Read out loud what you have written. Does it read smoothly? Are some words too difficult to read out loud? Are they tongue twisters? Remember that phonetics is important.

A trick that I have discovered which helps me translate for lip-synch is a little “creative adaptation,” which is actually a euphemism for cheating. That’s right, a little cheating. If what you are translating is a fiction piece (for example, a theatrical movie) to be dubbed, do deviate slightly from the original
words, if necessary. For example, if the original said “I met him fifteen years ago,” but the word fifteen in the target language is too long, too short, or too different in terms of lip movement, find another number (20, 18?) that matches the original lip movement. Of course, respect credibility and overall meaning.

Don’t be obsessed with the original words. Pay attention to the intent (the meaning), not the actual words. The audience in the movie theater does not know what the original soundtrack said. Strict word-for-word translation of the original words is not the purpose—good lip-synch is. Contrary to industrial films, where the meaning of most words has to be respected, in the theatrical entertainment area, you can be much more liberal and have much more flexibility in your translation. Keep in mind that it will take you up to three or four times longer to adapt a script for lip-synching than in any other medium.

Off-camera characters

This is much easier to translate because your viewer will hear the voice without seeing the speaker. Here, again, the only requirement is to keep the time sync.

Editing Someone Else’s Translation

If you are editing, please remember the golden rule, shorter is better in most languages. It is easier for the talent to read the lines a little slower than to read them like a train on fire. Do not replace two words with five, since you’ll only make things worse. Ideally, you should also receive a VHS copy of the program to be dubbed, since this will give you a better understanding of the flow of the narration than if you only had a paper copy of the script to refer to. You should also suggest to your client that someone (you or the original translator) read the translation out loud for verification of length fit. It will save precious time during the recording session at the studio.

C.) Translating for subtitling

For this, you must first have a spotting list in your hands.

Spotting List

Used primarily for subtitling purposes, a spotting list indicates how much time each title will remain on the screen, when it will appear (time code in), and when it will disappear (time code out). A good subtitling list must be frame accurate. In the video medium, the time code is expressed in hours/minutes/seconds/frames (1:02:02.10). For theatrical movies (film reels), the time code is expressed in feet, inches, and frames (20’33”10). When you receive a spotting list from your client, it will contain columns with the following headings: line number, the original language dialogue broken into short sentences, and an “in” time code and an “out” time code for that chunk of dialogue. Your job is to give the translation of the text in one or two lines, depending on the length of time allotted to that title. Each line cannot exceed 29 to 32 characters, including spaces between words.

Translating subtitles is both easy and difficult. It is difficult because you have to follow strict character limitations. Depending on the number of words appearing on the screen and whether you are allotted enough time, each title can be one or two lines but never more than two. Of course, a one-liner stays on the screen for a shorter time than a two-liner. The general requirement is to give the viewer enough time to read the text. The rule of thumb is that you must allow the viewer at least one second for one line and two to three seconds for a two-line title. All titles should not stay on the screen longer than six seconds. There must be a blank space (untitled) of at least 10 frames between titles. This space constraint is often difficult to observe in languages with a lot of expansion.

Conversely, your task is also relatively easy because you can be quite liberal in your translation. You have to extract the meaning without translating each individual word. Keep in mind the message and the key words, otherwise the viewer who doesn’t speak the original language will not be able to follow the spoken exchanges. In general, subtitles are between 30 and 50 percent more condensed than the original dialogue. Action movies are always easier to subtitle than psychological dramas. A Jackie Chan movie is, of course, easier (and faster) to subtitle than a Woody Allen movie.

If you have two characters speaking on-screen at almost the same time and there is no time to insert two subtitles, write two lines—one for each character. Each title must be preceded by a dash. This indicates that a different person is

Continued on p. 22
speaking each line. If you are translating lines that people are reading out loud or which are coming over the radio, a PA system, or appear printed on screen (in other words, which are not the direct words uttered by the character), use italics. This convention indicates this is third party talk or indirect speech.

**Translating Industrials**

An industrial film is a non-theatrical, non-commercial corporate program. It can be used for promotional, educational, or training purposes. Although the translation of an industrial film is not subject to as many rules as the theatrical release, it is nevertheless very sensitive because the topic can be highly specialized. If you are not familiar with the subject, think twice before accepting an assignment. In highly technical and sensitive areas, such as drilling tools for bone plate surgery, determine if you are familiar enough with the subject before accepting the assignment. Make sure to ask your client for any background material. Demand that the client or someone else review your translation before proceeding with the recording. It can be very costly to record something, make hundreds of video copies, and then have the overseas affiliate discover a major error. You and your client could be liable for big penalties.

I believe that this is an ever-expanding market. More and more companies use video as a teaching/promotional tool. And you do not have to be in Hollywood to find work in this field.

**Tips for Media Translation**

**Be very careful with slang and colloquialisms.** Can you translate slang in a “neutral” version of your target language if that language has regional variations? This is impossible, since by definition slang is the street language specific to one area. Which leads us to “regional” translation. Remember that what is acceptable in Mexico may offend in Peru. A joke in Puerto Rico may be totally lost on the people of Uruguay. You have to be more country-specific if your assignment is for a theatrical movie. If you are translating an industrial film, the neutral version of the language may be perfectly acceptable in most countries where that language is spoken. In any case, consult your client, or make him/her aware of this sensitive topic. Are you going to be country-specific or generic? Only your client (or his own client) has the answer.

**Profanities and obscene language.** They may be acceptable in the producing country, but perhaps not in the target country where censorship laws may be less liberal than in the source-language country. Ask your client specifically what you should do about this.

**Rhythm and timing.** It is important to remember that when you have a narrative which follows visuals on the screen, the script must flow in such a way that what is said is exactly in synch with what appears on the screen. For example, if the script says “from the vast fields of Kansas, to the rugged mountains of Colorado and the sunny beaches of California,” the narrator reading the lines must keep pace with the visuals, and must have the time to read your translation in synch with the pictures. If you have an industrial film with graphics showing bullet points, make sure that the text is paced so that it is read as each bullet appears on screen.

**What should you expect in terms of fees?**

Rates and rules for standard, non-entertainment/industrial translation do not generally apply to this field. Usually, clients pay a flat fee for the translation of movies, whether dubbing a script or using subtitles. Rates vary significantly with each job, with the client, and in accordance with your skills. As a rule, lip-synch scripts are paid the highest fees, followed by subtitling dialogue lists, and finally voice-over scripts.

Many clients pay a flat, per-script (or per page) fee, which, when compared to the pay-per-word, is quite a bit lower. If you are a fast translator and adept at creative translation, you may make a very comfortable living and comparatively more money in this field than in standard document translation. But if it takes you one week to translate a 5,000-word script, you should abstain from going into this field. I do believe that some translators have the knack and the gift for this type of translation, and others do better in a more structured, more word-for-word environment.

**Proofing of Titles: Fees**

Some studios or companies contracting you for translating
subtitles may ask you to go to the studio to proof the final output (after it is transferred to the sub-master). Some clients may insist that your initial fees include going to the studio for proofing. I believe that unless you contracted in advance for the proofing of the titles and included it in your original contract, you should ask for a per-hour fee for proofing the titles.

In conclusion, although the creative medium of theatrical work is attractive, is perceived as being more glamorous, and is usually fun, I see the industrial film as an ever-expanding field for our expertise. They present far more opportunities to translators, wherever they may reside in the U.S. or abroad.

SUBS AND DUBS IN THE FILM AND VIDEO INDUSTRY: A SHORT GLOSSARY

**Full-length Feature:** A 35 mm movie shown in theaters. Usually varies in length from 90 minutes to three hours.

**Industrial Video (also called Corporate):** Non-theatrical/commercial program. Program used by companies/organizations to convey a visual message. It may be a promotional interoffice message, a training tape, etc.

**Trailer:** Excerpt from a movie used to promote a full-length feature (usually between one to three minutes).

**Home Video:** Video version of a full-length feature to be used for sale or rental purposes. These are sometimes edited to be shorter than the full-length feature.

**Airline Version:** Version of a video movie cut especially for viewing on airlines (most of the time dubbed rather than subtitled).

**Video Formats**

**BETA - BETA-SP - DIGI BETA - D2:** Videotape formats used in a studio to transfer the dubbed version of an original language program. The often-used standard is DIGI (for digital) BETA. The tape has several tracks on which the following are recorded:

- the original soundtrack
- the music and effects (M&E)—if any
- two tracks are left blank, one of which can be used to insert the foreign language version.

**NTSC-PAL-SECAM (standards used throughout the world):**

The list of standards used in individual countries varies literally from month to month, but this is a general overview:

**NTSC**
Standard mostly used in North America (U.S., Canada, and Mexico), but also in some South American countries.

**PAL**
Used everywhere else in the world except in France, its territories (DOM-TOM), and former colonies.

**SECAM**
Standard used in France, its territories, and former colonies.

**VHS**
Standard size of tape used in home VCRs.

**Time Code:** Code used to record time on tapes. It is divided in minutes ‘[:], seconds [”:], and frames (29 or 30).

**Burn-in Time Code:** A time code appearing in a small window in a corner of a videotape (can be in the bottom center or top corner).

**The Scripts**

**Continuity Script:** Script containing all screen indications (i.e., interior night, off-camera, etc.) as well as all the lines read by the characters.

**Dialogue List:** Script containing only the lines read by the characters.

**Spotting List:** Script broken down into subtitles with “time code in” and “time code out.” Usually presented in columns as follows:

1. Title number
2. Time code in
3. Time code out
4. Text of subtitle

**As Recorded Script:** A script last modified on the set or in the studio. Contains all recorded dialogue.

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Translators and Globalization in the Pharmaceutical Industry

By Nur Reinhart

The pharmaceutical industry has experienced dramatic changes within the last several years. The biggest trend shaping the industry has been global consolidation. Gripped with merger and acquisition mania, large numbers of pharmaceutical companies have sought new corporate marriage partners. Sandoz and Ciba entered into such a marriage a few years ago and became Novartis. In 1995, British Glaxo bought a smaller rival, Wellcome, thus becoming Glaxo Wellcome. Astra, a Swedish company, merged with Britain’s Zeneca in 1998.

1999 saw the marriage between France’s Rhone Poulenc and Hoechst Marion Roussel, which was later named Aventis. In February 2000, Pfizer succeeded in its hostile acquisition of Warner Lambert, a deal which made the drug company number one in the industry by market value, which, according to the British weekly The Economist, was $28 billion in combined drug sales at the time of the merger. Again in 2000, Glaxo Wellcome announced its merger with Smith Kline Beecham, thus becoming GlaxoSmithKline. In addition to these well-publicized examples, there are many other global partnerships, joint ventures, and alliances that bring companies together, with more being expected in the future.

A good example of such alliances is the $2.2 billion Turkish pharmaceutical industry. One of the key players in the industry is Eczacibaşı, which was established in 1942 by Dr. Nejat Eczacibaşı when he started producing vitamin D capsules in his laboratory. Today, Eczacibaşı has partnerships with no less than 16 international companies, ranging from Boehringer Ingelheim and Fujisawa Pharmaceuticals to Pharmacia & Upjohn and Procter & Gamble. Eczacibaşı-Rhone Poulenc, another such partnership, concentrates its clinical studies on oncology, cardiology-thrombosis, and asthma-related allergies and infections, sponsoring Phase II and III Trials as well as presentations at scientific conferences.

Globalization in the pharmaceutical industry bears watching by translators specializing in medical and pharmaceutical translations because it provides abundant opportunities, as well as new challenges, for translators. To be able to understand its effects on translators, however, one must first understand the market dynamics driving global consolidation. Obviously, mergers are a quick way to acquire new technologies, lucrative products, and patents a competitor might have. More importantly, there is tremendous pressure on pharmaceutical companies to continue lucrative returns by developing “blockbuster drugs” which can earn one billion dollars or more. Pfizer boasts of eight such products. Only the biggest companies have the funds, research and development (R&D), and the economies of scale to achieve such results. According to ClinTrials Research Inc., the 1999 R&D expenditures of major pharmaceutical companies in the world rose approximately 14 percent in comparison to the preceding year. Of the estimated $50 billion spent by pharmaceutical and biotechnology companies on R&D, approximately $22 billion went to pre-clinical and clinical trials.

Today, pharmaceutical companies are under financial pressure to develop new drugs as quickly as possible in order to benefit from the 20 years of patent life in the United States. Since the development process takes about 8 to 12 years due to several phases of clinical trials and Food and Drug Administration filings, drug companies are increasingly seeking simultaneous regulatory approvals in other countries to enlarge the markets for their drugs and to compress the time needed to do so.

This means more volume and variety of work for translators. These include translating a foreign country’s regulations on clinical trials and the introduction of pharmaceuticals into the market, clinical trial protocols and consent forms, health and well-being assessment surveys for research participants, phone prompts for reporting clinical data, as well as the usual drug inserts and labels. One such phone prompt system in which I have been involved was translated into 30 languages from Estonian to Turkish. As global pharmaceutical companies become more aware of foreign research and compile data to aid in their regulatory and marketing efforts, there is also more demand for translating medical research studies conducted in...
other countries. Most of these translations are for widely used high-profile drugs, such as new generation antibiotics.

Along with opportunities for more work, there are also challenges for translators. It goes without saying that in an age of rapid medical and pharmaceutical discoveries, it is hard to keep abreast of new terminology (think genomics, for instance). Most print resources quickly become outdated due to the speed of advances. Moreover, most countries have different brand names for drugs, further confusing the translator. A simple example of this is good old Tylenol, which becomes Setamol and Parasedol in Turkey. Luckily, the Internet can help if deadlines allow for the luxury of research.

But there are other, more specific, challenges as well. Recorded phone prompts for reporting clinical trial data are a main source of aggravation. These are fairly similar to the phone systems one encounters more and more these days when calling a business. Typically, a female voice announces the name of the business and then offers a menu of options to be connected to a department or person (Press 1 for billing, press 2 for scheduling, etc.). Phone systems for clinical trials are formatted similarly in English, and all the other languages are expected to conform to the English formatting so the automated system will operate the same way for all of the languages.

This is easy for languages whose syntax may be similar to English, but for my native Turkish as well as for German, this becomes a hair-pulling exercise. Regular Turkish syntax, like German, tends to place the verb at the end of the sentence. Thus, a string of prompts that begins with the recording of “Press...” and continues with several separate recordings such as “1 to enroll a patient,” “2 to exclude a patient,” etc., becomes a headache in Turkish (a verb placed at the very beginning of a sentence sounds very awkward and unnatural). At this point, the translator realizes that global pharmaceutical companies are not yet truly global in their thinking because they do not anticipate and understand such language problems. Furthermore, the uniform formatting needed for the smooth operation of the automated phone system does not allow for special accommodations for different languages—only for truly creative solutions by the translator.

Health assessment surveys also pose unique challenges. These usually consist of simple statements about different aspects of the patient’s life, such as activity levels, ability to perform daily tasks, discomfort and pain, etc. The patient then chooses to what extent he/she may agree with the statement. Such surveys are typically geared for older patients and must be simple and clear so any older adult, even those with little education or impaired mental capacity, can understand them.

For Turkish, this may not be as simple as it sounds. Turkish vocabulary has undergone a tremendous transformation within the last two or three decades. The Arabic and Farsi root words which were widely used by my parents’ and grandparents’ generations are used less and less by the younger generations, who prefer coined or borrowed foreign words with phoneticized spellings and standard Turkish suffixes. Thus, “global” has become a common word in Turkey, as has “globalleşme” (globalization) with its Turkish suffix. The same goes for ritüel (ritual), agresif (aggressive), prosedür (procedure), misyon (mission), vizyon (vision), etc. This creates a generational communication gap for many elderly people, except for the very educated. Therefore, the translator must be painstaking in his/her choice of vocabulary and use basic Turkish words which can be understood by anybody.

Special care must also be exercised in translating statements regarding sexual function so as not to offend Turkish patients who may be more modest and reserved than their western counterparts. The older generation in particular, which was raised with more conservative values and attitudes towards sex, tends to shy away from discussing such topics and may be easily embarrassed. Fortunately, there is growing awareness on this and other culturally sensitive issues. Evanston Northwestern Health Care’s Center on Outcomes, Research, and Education (CORE) utilizes an elaborate process in the preparation of its health assessment surveys. This process involves two forward translations, one reconciliation by a native speaker, a back translation by a separate translator, three to four reviews by qualified native translators, and an overall review by the CORE staff. The staff is well aware of cultural sensitivities and actively invites comments from the reviewers every step of the way. Many clients may not be able to afford the time or money to conduct such a painstaking

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process, but this ensures that the survey will not be offensive or problematic in any way.

Global consolidation in the pharmaceutical industry is far from over. Business Week reported in its January 31, 2000 issue that once the dust settles, only four U.S. drug giants may survive along with a German entity. This will no doubt generate more work for translators, as newly merged companies scramble to prepare new brochures, press kits, Websites, and other materials for the countries in which they operate or have alliances. Their combined R&D budgets may also allow for more overseas clinical trials, research, and translations. Advances in genomics are also expected to spur massive R&D efforts by pharmaceutical companies to find new treatments and cures for diseases. There are also ongoing efforts by hospitals to create global alliances. Many Turkish hospitals have such partnerships for bone marrow transplants and other specialized cancer treatments with highly acclaimed U.S. hospitals. These alliances facilitate the registration and transportation of Turkish patients to seek advanced care that may not be available at their particular hospital. Needless to say, these patients need interpretation services, translation of their medical records, etc., once in the United States.

It’s clear that globalization will mean more volume and variety of work for translators. One can only hope that there will also be out-of-the-box thinking on how to establish comprehensive and speedy multilingual online dictionaries and resource sites to cope with the growing demand and rapid advances.

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Subs and Dubs—Translating for the Media Continued from p. 23

**Dubbing Script:** A script translated specifically for dubbing purposes.

**Subtitling Script:** A spotting list already containing the translation in the target language.

**Types of Dubbing**

**Full Lip-synch:**
All dialogue must closely fit the lip movement of the characters uttering the lines in the original language.

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**Voice-over:**
The language of the original dialogue is replaced by another language. Used for narratives where the speaker is off-camera.

**U.N.-style Dubbing:**
Means United Nations style, and is used when it is too expensive or unfeasible to lip-synch a program. The original soundtrack is left on at a low volume in the background to indicate that this is an “interpreter” speaking, not the original character.

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Financial Translation Conference Continued from p. 13

- **Italian>English:** translating financial statements (Bob Taylor)
- **Portuguese>English:** economics for translators (Alexandra Russell-Bitting, senior translator-reviser, Inter-American Development Bank)
- **Russian>English:** translating financial statements (Bob Taylor)
- **Spanish>English:** economics for translators, translating a loan proposal (Alexandra Russell-Bitting)
- **Other confirmed speakers include** Chris Durban (French>English); Marian S. Greenfield (Spanish>English); Robert Killingsworth (French>English); Danilo Nogueira (Portuguese>English); and Richard Tretler (MBA, financial executive). Eriksen Translations of Brooklyn, New York, has already signed on as a platinum-level sponsor.
At the translation company I work at in Seattle, we translate a large number of Arbeitsanweisungen (standard operating procedures) from German into English for a major pharmaceutical company. Standard operating procedures (SOPs) are a set of work steps that define the procedure for accomplishing a specified, encapsulated task. An SOP usually includes all relevant information and instructions detailed enough for an entry-level operator or technician to perform the procedure. SOPs also often provide written descriptions of all the necessary technical and logistical materials to be used in the laboratory when experiments are being conducted. They define how to perform routine activities, and provide information on exactly how to undertake each step of a particular procedure. The SOPs that we translate usually have: (1) an introductory section with general information, (2) a section listing the required materials and equipment, (3) a section on how to prepare for the procedure, (4) a section on performing the procedure itself, and (5) various other short sections about documentation, in-process controls, responsibilities, changes or comments, and so on.

We face a number of challenges when translating standard operating procedures from German into English, but the one that we have probably labored over the most is the voice of the texts. Especially in the third section where the actual procedure is being described, the German Arbeitsanweisung uses various forms of the passive voice, or other verb constructions, many of which are uncommon or even nonexistent in English. We define how to perform routine activities, and provide information on exactly how to undertake each step of a particular procedure. The SOPs that we translate usually have: (1) an introductory section with general information, (2) a section listing the required materials and equipment, (3) a section on how to prepare for the procedure, (4) a section on performing the procedure itself, and (5) various other short sections about documentation, in-process controls, responsibilities, changes or comments, and so on.

We face a number of challenges when translating standard operating procedures from German into English, but the one that we have probably labored over the most is the voice of the texts. Especially in the third section where the actual procedure is being described, the German Arbeitsanweisung uses various forms of the passive voice, or other verb constructions, many of which are uncommon or even nonexistent in English. We thought long and hard about how best to translate these into English, and, of course, our first reaction was to render a sentence like “Die Reinigung der Behälter wird nach der jeweiligen Arbeitsanweisung durchgeführt.” with “The cleaning of the tanks is conducted according to the corresponding SOP.” But when we thought about the real purpose of these documents—that an SOP is essentially instructions for how to complete a task—we realized that these passive constructions in German might be better rendered with the imperative mood in English. For if we express these sentences in the passive voice in English, it implies that the action has already been performed, or should be performed, by someone else other than the technician who is following the steps of the SOP. Thus, we take a very passive, “agentless” sentence in German like the one above, and render it in English as: “Clean the tanks according to the corresponding SOP.” However, it’s more complicated than this.

The German texts are often inconsistent and use different constructions interchangeably within the same document, potentially confusing the translation process even more. And each construction presents its own set of intricacies and challenges. I will illustrate this by providing examples of a few of the German constructions most commonly found in SOPs and the solutions that we have come up with for them. Please remember that these strategies were decided upon and implemented after much debate. They may not be perfect or foolproof, but we think they represent the “lesser of many evils.” In our search for creative ways to deal with difficult translation problems, this is one solution.

1. *werden* + participle (the German Vorgangspassiv)
   **Dieser Bericht wird an die Fermentation Division übergeben.**

   *Die Kultivierung von Inoculumspinndern wird in aufsteigender Batchgröße durchgeführt.*

   This “agentless” passive construction is widely used in both spoken and written German. It is probably the most common construction found in SOPs, and unfortunately, we have found nothing comparable in English. Here, the agent is unspecified (i.e. there is no indication of who is performing the action). The detached and impersonal tone is typical of German technical documents. We opted to translate sentences with this construction using the imperative: “Give the report to the Fermentation Division” and “Cultivate the inoculum spinners in increasing batch sizes.”

   Occasionally we find a sentence where an agent is named, for example, “Das Volumen an WFI wird vom Verantwortlichen festgelegt.” Now that we...

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Getting Aggressive with the Passive in German SOPs Continued

have an agent, it is no problem to switch to the active voice. In this case, the tense that works best in English is the future: “The person in charge will specify the WFI volume.”

2. Man + verb

Man entnimmt das sterile Membranfilter aus der Verpackung.

Man filtriert 10 ml Bulklösung.

Although technically this is not a passive construction in German, it is often rendered in the passive voice in English (e.g. Man sagt, daß… “It is said that…”). Here, however, we find the passive voice awkward: “The sterile membrane filter is taken out of the package.” Another temptingly simple solution would be the use of the pronoun “one” (i.e. “One takes the sterile filter…” and “One filters the 10 ml bulk solution.”) This option, however, was rejected in our office as undesirable and inappropriate to the register of SOPs. Thus, we again employed the imperative in our English translation and came up with “Take the sterile membrane filter out of the package” and “Filter 10 ml of the bulk solution.” We feel this improves the flow of the sentences, eliminates ambiguity as to who should perform the task, and maintains an appropriate style and register.

3. erfolgen

Die Doppelkontrolle erfolgt über einen Barcode-Leser.

Während der Kultivierung erfolgt die Überwachung der Rührerfunktion.

As we can see in these two examples, an action is “happening,” and we aren’t told who is performing it. Again, technically this is not a passive construction in German, but we have an inanimate object as the subject of the verb, and the tone is impersonal and detached. In the case of constructions with the word erfolgen, a direct translation in English sounds particularly awkward: “The double-check takes place using a barcode reader” or “The monitoring of the stirrer function happens during cultivation.” In the first sentence, if we switch to the passive voice (since we don’t have an agent with which to make an active sentence) an English equivalent is almost impossible (since we don’t know exactly what is being double-checked, i.e. we don’t have an object): “[Something] is double-checked using a barcode reader.” Thus, we are almost forced to use the imperative, rendering the sentences as follows: “Perform the double-check using a barcode reader” and “Monitor the stirrer function during cultivation.” And since this is what the German sentence is actually expressing, our translation is true to the original meaning.

4. Nouns derived from verbs (the German Nominalstil)

Berechnung der zu verwendenden Menge an frischem Medium.

Dokumentation der Zellzahlen unter Punkt 3.0 im Bericht.

Another favorite construction in German texts, the Nominalstil often leaves us with neither an agent nor an actual verb, so we don’t even have a complete sentence to work with. Here again, the imperative comes to the rescue and saves us from reproducing constructions that are acceptable in German, but not as acceptable in English. Thus, instead of “Calculation of…” or “Documentation of…” our translation reads “Calculate the quantity of fresh medium to be used” and “Document the cell counts under Section 3.0 of the report.”

5. Infinitive

Überstand steril entnehmen bzw. abgießen und das Zellpellet in frischem Medium resuspendieren.

Warmstellen des Mediums bei ca. 37°C im Brutraum.

Here again we have sentences that would be considered incomplete according to English grammar. The verbs are not conjugated but are simply left in the infinitive form, and no agent is specified. The second sentence is also a case of the Nominalstil in that the infinitive verb is actually functioning as a noun, or as the subject—instead of the predicate—of the sentence. And here especially, the only viable solution is to switch to the imperative in English: “Remove or pour off the supernatant and resuspend the cell pellet in fresh medium” and “Keep the medium warm by placing it in the incubation chamber at approx. 37°C.”

6. sein + participle (the German Zustandspassiv)

Prozeßgrenzen zur Kultivierung sind in der Arbeitsanweisung BF1074 niedergelegt.

This is probably the only example where the voice in the German version can be retained in the English translation. The Zustandspassiv helps us to decipher which actions should be
performed by the technician and which actions have already been performed by somebody else. In any one SOP, the **Vor-gangspassiv** and the **Zustandspassiv** can appear several times, sometimes even within the same paragraph. Had we kept the passive voice for the *werden* + participle sentences, our translation would not differentiate between these two passive constructions, and would thus not reflect this very important difference in the two types of German sentences. Therefore, the translation here remains passive: “Process limits for cultivation are specified in SOP BF1074.”

7. **ist zu** + infinitive / modal + infinitive

Bei allen Arbeiten mit Zellkulturen ist Sterillkleidung zu tragen.

Beträgt die Vitalität der Zellkultur weniger als 50% (leb. Zellen) muß eine Zentrifugation durchgeführt werden.

With these verb constructions we run into a problem, namely, that it is impossible to form an imperative sentence out of a modal + infinitive sentence without introducing the pronoun “you.” But we feel that this pronoun does not maintain the appropriate register for SOPs. Just as the pronoun “one” is too formal and outdated, the pronoun “you” is too informal and does not adequately reflect the scientific tone of an SOP. In these cases, we retain the passive voice in the English sentence and say, “Sterile clothing must be worn during all work with cell cultures” and “A centrifugation must be conducted if the vitality of the cell culture is less than 50% (viable cells).”

In summary, we have found that, aside from instances of the Zustandspassiv (*sein* + participle) and modal + infinitive constructions, in which the passive voice may be retained, the best strategy for translating almost every passive construction in German *Arbeitsanweisungen* is to use the imperative in English. This helps the text flow, is more appropriate to the register and style of English SOPs, and helps us avoid carrying “Germanisms” over into our English translation. Passive constructions are acceptable in German, but in English they can be confusing and inappropriate. So our motto is: Don’t be passive, get aggressive!
How many times have you received a call from a client that started something like this?

“Uh, hi, this is Sandy Smith from Microtron, and we need a translator for when our Belgian CEO comes to visit. Could you get someone who speaks Belgian over here first thing tomorrow morning?”

The very worst part of it all is that good translators and interpreters make themselves invisible by definition…

Or how about an office visit like this one?

“Hi, I have this document I need converted to Italian right away. I’ll just have a seat here while you run it through your computer translation program. It won’t be more than a few minutes, right?”

Time and again, translators and interpreters must educate the client about who we are and the high level of skill and finesse this job requires. These efforts, while necessary and helpful in the long run, eat into our already busy workdays and make us wonder glumly if anyone “out there” appreciates how difficult our job actually is. The very worst part of it all is that good translators and interpreters make themselves invisible by definition. What’s a talented linguist to do?

Over the last few years, ATA members have stepped up their efforts to lift the veil separating T&I practitioners from the general public. The “standing-room-only” public relations session at the 1999 Annual Conference in St. Louis was a rousing success, as is the practice of “donating” translations to museums and other noteworthy institutions during each year’s conference. As our industry grows and matures, the ATA is mentioned in an increasing number of newspaper and magazine articles, many of which are suggested or inspired by alert ATA members. This increasing awareness of our standing (or lack thereof) with the general public and the desire to do something about it has now been recognized at the organizational level. The ATA Public Relations Committee was expanded at the 2000 ATA Annual Conference in Orlando, Florida, and currently has six members in addition to its industrious chairperson, Manouche Ragsdale.

There is so much to do in this area that it was hard to decide where to start. The Committee has focused its initial efforts on two areas. The first area involves the drafting of a series of background articles as a sort of “Frequently Asked Questions” fact sheet about our profession. These articles could be kept at ATA Headquarters and provided to interested members of the general public or placed on the ATA Website. The topics for these background articles include the differences between translators and interpreters, machine translation, and the role of translation in the new media, i.e., CD-ROMS, Web pages, and so forth. (Articles on additional topics would be welcome—please contact Manouche Ragsdale at intex@intextrans.com.)

The second area to which the Public Relations Committee is directing its attention is the education of translation users. The Committee hopes to create several “off-the-shelf” resources for this purpose. The Committee is considering both a PowerPoint-style presentation (for ATA members speaking to local companies, chambers of commerce, etc.) and a 20-25 minute video that could be sent to interested parties for a nominal fee. Among other things, the programs could tell translation users how to find a high-quality translation provider and what they can and cannot reasonably expect from their translations. Obviously, this is a major project, and the Committee is actively seeking interested members who would like to contribute their time and talents.

Another project which could be added to the Committee’s program in the future is the creation of additional “off-the-shelf” resources for ATA members wishing to speak about T&I careers at elementary schools, high schools, and/or colleges. If such resources were available, more of us could help spread the word without having to sacrifice too much of our already desperately overbooked lives.

Of course, many individual members, ATA chapters, and the ATA itself are already implementing some excellent ideas. The ATA recently published its updated edition of A Consumer’s Guide to Professional Translation, and the National Capital Area Chapter of the ATA (NCATA) is executing an interesting and creative PR idea. I interviewed Lillian Clementi, the chair of the NCATA PR Committee, to hear more about this effort:

AE: I read that NCATA members are going to be participating in a pledge drive for a public television station.
LC: Right. We’ll be taking telephone pledges at our local PBS affiliate on a weeknight in early March.

AE: What sort of PR will you receive in return for your efforts?

LC: They’ll thank us in their newsletter and on the air during each pledge break. We’ll appear on-camera while we’re answering the phones, and our logo will be displayed full-screen several times. Although it’s possible to join forces with another group to get the required number of volunteers, we’re hoping we won’t have to share credit. Thanks to strong turnout, we should fill an entire shift again this year. We’ll also give the station a short blurb to read on the air. We’re lucky to have a prominent local PBS affiliate with excellent market penetration. WETA has a weekly TV audience of 1,016,000 viewing households, including many Washington decision-makers. This kind of exposure is a modest first step toward raising our profile with the general public.

And it’s a blast. Last year there were door prizes and a luscious refreshment table—from baby carrots to killer chocolate chip cookies—and we had a tour of the station during one of the breaks. It ended up being a great social event, since we had plenty of time to network and chat with each other between pledge breaks. The members really seemed to have fun: several people approached me at our holiday party to ask if we were volunteering again this year!

AE: That sounds great. How did this idea come up in the first place? Whom did you approach to implement it?

LC: I think the Northern California chapter had this idea before we did—they’re very creative and forward-looking—but our local PR guru, Kevin Hendzel, suggested it to us. Our current PR effort came out of the panel presentation that Kevin and Chris Durban spearheaded in St. Louis. At the end of that session, NCATA President Scott Brennan walked across the room and asked if I’d be interested in working on local PR. We met with Kevin to get some ideas, and doing TV and radio fundraisers was one of them. WETA is always looking for volunteers, so making contact was easy. All I had to do was call the station and say we were interested. It was even easier this year—they contacted me!

AE: Do you have any advice for others who might want to try a similar project?

LC: First, think about scheduling. Our station does pledge drives in March, August, and December. March is best for us since many translators and interpreters are out of the country in August or December. Second, recruiting can surprise you. At last year’s Job Fair, I put out a big sign with a bowl for business cards. I got a terrific response, but half of those volunteers cancelled when they realized what they’d gotten themselves into! So, it’s possible to make it too easy to sign up. Broadcast e-mail announcements are very effective. NCATA sent out a message to everyone in the chapter, and ATA Headquarters sent an e-mail to all ATA members in the local area. Repeated announcements are a good idea. Having volunteer information in soft copy is obviously a big help: this year I’ll be able to e-mail instructions to all volunteers and refer them to the NCATA Website for a map and directions to the station.

Third, think about the programming that will be running during your shift. There are always trade-offs. For example, if your shift includes a program on German-Americans or salsa, you can tie into the international angle and even consider taking pledges in German or Spanish—just be sure to handle any logistical issues with the station up front. But there are some advantages to general-interest programming as well: it will reach people who have never really been exposed to translation and interpreting. The programming during our shift this year will include a show based on Linda Richman’s book, I’d Rather Laugh, and Linda Richman will be a guest in the studio. There’s no language angle, but we should get a very big audience of people who may never have given any thought to the language professions. Fourth, keep your logo as simple and clean as possible for maximum effect. Fifth, set up your VCR to tape the broadcast so you can see what your coverage looks like, and take a camera to the studio so you can take pictures

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Spreading the Gospel Continued

for your chapter newsletter and the Chronicle.

Finally, it helps to plan as far in advance as possible. If you think you might be interested in organizing this kind of effort, call your local station today, find out when their pledge drives are, and start planning now to keep Maalox® moments to a minimum!

Ultimately, the public’s image of us is only as good or informed as we make it. In that spirit, why not do just one of these things sometime during this first year of the new millennium? (Some items supplied by NCATA.)

1. If you hear a TV news report call an interpreter a “translator,” call or e-mail the station and gently set them straight.

2. Go talk to foreign language students at a local school or college about a career as a translator or interpreter. Or, call the institution and let them know that if any students ask about these careers, you are available for personal meetings or telephone interviews.

3. If a newspaper article misuses the words “translator” or “interpreter,” write a letter to the editor explaining the difference (extra points for the use of good-natured humor!).

4. Write an article for an industry trade magazine describing how to locate and use translation and interpretation services.

5. Take a well-known English quotation and have a machine translation program translate it into a foreign language, then back to English. Save the “before” and “after” quotations and present them to anyone who says that human translators are no longer necessary.

6. Visit that company down the road with 12 different flags flying out in front of it—you know, the one you drive by all the time thinking, “Someday I’ll go in there and introduce myself,” and offer to speak to them about local translation and interpretation resources. If you are part of a local chapter group, you could take several people working in different language combinations with you.

7. Have your local T&I group or hometown translation company set up a booth at an industry trade show to inform people in that industry about T&I services.

8. Why wait for the Annual Conference? Do a pro bono translation or interpretation project for a charity or company in your area.

9. Write an item for the Chronicle about your local chapter or group’s successful PR events and projects. Sow the seeds of inspiration among your colleagues across the country and across the world!

And, if anyone’s up for a really big challenge...

10. Write a book where the main character is a translator or interpreter and watch it become a runaway bestseller. Sell the movie rights to a major studio and make sure a big star like Tom Cruise or Sandra Bullock plays the translator or interpreter character. Give interviews to all the hip entertainment shows when the movie grosses $150 million on its opening weekend and again when it wins Best Picture at the Oscars. Then sit back and live happily ever after. (OK, it's a stretch, but it could happen...)

It’s Not Too Early to Plan...

ATA’s 2001 Annual Conference

Los Angeles, California
October 31-November 3, 2001
The rapid growth of the Internet has brought us not only a proliferation of Web-based services, but also spawned numerous new terms. If you are translating from English into another language and are dealing with texts about the Internet, you might have run into trouble before. How does one say “dot.com,” “application service provider,” or “e-commerce” in your target language? What about even more esoteric terms such as “burn rate” or “e-portal”? In most cases, even relatively new dictionaries are of little use, as they might reflect the state of the language of three or four years ago—ancient history in Internet time!

Here are a few tips and techniques I found useful in tracking down the target-language equivalents of those freshly minted Internet catchwords. I cannot guarantee that you will always be successful when employing them, but at least your chances will improve.

Crank Up Your Search Engine
Some search engines (such as www.altavista.com, www.hotbot.lycos.com, or www.google.com) allow you to specify a language among your search criteria. Now you can search for occurrences of, say, “B2B” in Spanish or German. If you are successful, you will get a list of sites in your target language containing that term. This can mean two things. On the one hand, the term might be used in your target language as well (Germans, for instance, seem to be very eager these days to use English Internet terminology, and I found 2,490 instances of “application service provider” through a Google search for German Web pages). On the other hand, you might find a text in your target language that explains the English word (and maybe even gives a target-language equivalent for it).

Use Foreign Directories
If the first method yields no conclusive results, you might use Internet directories such as Yahoo! or Lycos. Enter your search term and see in which categories that term shows up (e.g., “e-commerce” appears on Yahoo! in “Business and Economy>Electronic Commerce”). If you are lucky and a version of the directory exists in your target language (such as Yahoo!Germany or Yahoo!France), you can then go to the equivalent category and search for articles and Websites there. This method is a bit more time-consuming, but it can often locate company Websites and introductory texts that give you a better understanding of the term’s usage.

Gather Electronic Glossaries
Online glossaries, by their very nature, can more easily keep up with a steady stream of neologisms than printed dictionaries.

Here are a few starting points for locating online glossaries:

- My own glossary link page at www1.jump.net/~fdietz/
- Yourdictionary.com at www.yourdictionary.com/
- Kent State University Terminology Resources at http://applping.kent.edu/kenTerm/termsource.html
- University of Wasa, Finland www.uwasa.fi/comm/termino/collect/index.html#special

...If you notice that the linguistic gems of the digerati have become a recurring problem in your translation work, you might want to keep up with the lingo by reading Internet-related magazines...

Keep in the Loop
If you notice that the linguistic gems of the digerati have become a recurring problem in your translation work, you might want to keep up with the lingo by reading Internet-related magazines in both your source and target language. For English, such publications as Wired (www.wired.com), Business 2.0 (www.business2.com), and Red Herring (www.redherring.com) can be recommended, not because of the beauty of their prose, but for their ability to catch the latest trends and buzzwords regarding the Internet.
As changeable as their fate are the ways these expressions come to life. We have those born from previous expressions, generated through gradual changes in meaning and connotation; those just brought over from other cultures by tourists and other invaders; and those coined to name new inventions and ideas. Regardless of their origin, we learn these expressions all the same way: by hearing somebody else use them to describe something that touches us at that particular moment in our lives, something that amuses or hurts us.

As a schoolboy, I once got carried away with a report I was supposed to write for school on the Dutch wars in northeastern Brazil in the 17th century. The subject was as fascinating to me as an adventure book, and I proudly showed the report to my mother as soon as I had finished it—two days after the assignment was due. Agora, Inês é morta, she replied dryly (literally translated: “Inês is dead now”). This is a typical Portuguese comment used to describe nice jobs or good deeds performed too late to be of any help.

The “Inês” in question was Inês Pires de Castro, the beautiful daughter of a Galician noble, who left her native Galicia with her cousin Constanza about the year 1340 to settle in Portugal. As soon as they arrived, a romance sprang up between Inês and the crown prince, Dom Pedro (Peter), the eldest son of King Afonso IV. However, since Inês was illegitimate, Constanza was the one who got to marry him. But after Constanza died a few years later, Inês and Peter consummated their passion, moved in together, and had several children. It was a happy relationship by all accounts. And the lovely Inês became influential in Lisbon.

Given her birth, however, her influence aroused hostility in the court, especially among the king’s advisors. Of course, King Afonso himself was not happy to see his son living with a woman who could not be his wife and having children with her. Moreover, he feared Inês’ influence over Peter (or, many historians say, the influence of her family on Portuguese affairs, as Inês’ two brothers were very close to her).

Inevitably, friction developed and pressure built up. On January 7, 1355, Inês de Castro was taken from her home on the outskirts of Lisbon to Coimbra, given a last chance to plead her case before the king, and was finally put to death. Some refer to her killing as an “execution” by order of King Afonso IV. Others say the king “countenanced” her murder by her enemies.

Whatever the appropriate term is, her death sent shock waves through 14th-century Portugal. In the popular imagination, Inês and Peter were star-crossed lovers and she was murdered by those who envied their happiness. She was a kind of real-life Cinderella—a commoner from a small foreign country who had lived with and born children to the heir to the throne of Portugal. The fact that King Afonso, who signed her death warrant, was the grandfather of her children added a tragic touch to the story.

Peter ascended to the throne two years later in a tense situation, as he had rebelled against his father. One of his first acts as King Peter I was to order the remains of his lover moved to a magnificent mausoleum in the abbey church in Alcobaça, near the tombs of the Portuguese royalty (Dom Pedro himself would also be buried in Alcobaça). According to legend, Pedro made Inês his queen in a secret symbolic ceremony by crowning her and making the courtiers kiss her hand as a sign of respect.

The great 1,102-stanza epic poem Os Lusiadas, published in 1572 (the English translation, The Lusiads, by Sir Richard Fanshawe was published in 1655), extols the glorious deeds of the Portuguese in the 15th century and their victories over the enemies of Christianity. In it, author Luís de Camões, or Camoens in English documents, refers to Inês as a que depois de morta foi rainha (the one who became queen after death). And the famous tragedy Reinar depois de morir (To Reign After Dying) by Luis Vélez de Guevara, who was born in Écija, Andalucia in 1579 and died in 1644, is an account of the Inês de Castro story.

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Researching the Osage Language

By Carolyn Quintero

The idea of researching an unknown language holds a certain fascination for translators and interpreters. In this article I’ll briefly mention several aspects of carrying out a project of this nature. Let’s begin with a little history.

From its earlier environs in what is now Missouri, Arkansas, and Kansas, the Osage tribe moved in the early 1800s to what is now northeastern Oklahoma and southeastern Kansas. Their dominion further diminished in the 1870s to the 1.7 million acre tract of land that is now Osage County, Oklahoma, just northwest of Tulsa. The 1906 census shows 2,229 Osages, but their descendants now number over 15,000, with only a few full-bloods left among them.

One can easily imagine the Osage people in their not so distant past dominating the central plains, living from buffalo hunting across the tall grass prairie and upland forests. Nowadays, many live in three population centers in Osage County. Each center has a tract of land belonging to the tribe where tribal members can choose to reside. Others live in town among the white population, and some choose to inhabit the nearby countryside on land that has been in their families for generations. Another large group live an hour away in the city of Tulsa, and significant numbers reside in southern California after migrating there two or three generations ago.

Religious preferences are Roman Catholic (influenced by the early French missionaries along the Mississippi River), Quaker, and the Native American Church, in addition to most other Protestant religions. Tribal ceremonial dances are held in June each year. The Osage—including many tribal members who are lawyers, school teachers, computer specialists, college professors, or artists—travel from great distances to participate. Other ceremonies are held throughout the year. To the quite limited extent possible, a greeting or prayer is offered in Osage at such events. Status is given to those who can speak the language.

The language is a member of the Siouan family and of the sub-family known as Dhegiha, which includes Omaha-Ponca, Kansa, and Quapaw, the latter two now entirely extinct. A generation or two ago, many Osage children were forced to attend boarding schools, where they were punished if they used the language. This situation and other forces contributed to the near demise of the language we are experiencing today. Only a handful of speakers remain, and the language is not used in daily life at all.

Oklahoma, a state the size of all of the New England states combined (but sparsely populated), lies in the center of the United States. I was born and raised in the northeastern part of the state, in Osage County, the daughter of a small private oil driller. The earliest beginnings of my interest in language, which eventually led me to linguistics, then to translation, and finally to conduct research on the Osage language, are captured by a quote from Pinker in The Language Instinct. As a child, I was fascinated by the idea of humans as “…a species of primate with our own act, a knack for communicating information about who did what to whom by modulating the sounds we make when we exhale…” The idea of walls built between peoples based on the different sounds coming out of our mouths held a certain fascination for me.

…many Osage children were forced to attend boarding schools, where they were punished if they used the language. This situation and other forces contributed to the near demise of the language…

From the study of modern languages in college, I went off to Venezuela at the age of 20, where I lived for 15 years. In Caracas, I earned a Magister Scientiarum in linguistics and returned to the U.S. to get a Ph.D. in linguistics at the University of Massachusetts-Amherst (one of the top four graduate linguistics programs in the U.S.).

At that point, no thoughts of the Osage language had entered my mind as I pursued the theoretical linguistics program at UMass, studying linguistic phenomena in many languages—the European languages, plus Japanese, Estonian, Urdu, Tagalog, and scores of others. My master’s thesis in Venezuela was entitled La contrucción pasiva en inglés y su traducción al español, using computerized statistical analysis of texts, and I continued to write about Spanish (impersonal se, pronominal phenomena in Spanish, etc.) while in graduate school.

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Researching the Osage Language Continued

During those three years in Amherst, my fellow students and I participated in the creation and modification of hypotheses about what a language can and cannot be, testing against data from around the world. In the midst of this heady activity, it occurred to me to ask: “What about Native American languages?” I remembered that Osage was spoken where I grew up, and became interested in acquiring some data about the language. The experts at Boulder, Colorado and Lawrence, Kansas encouraged me to try to retrieve my own data from Osage speakers. The only information available in print was difficult to use or unreliable. With encouragement from a prominent researcher at the Massachusetts Institute of Technology, I ended up doing my dissertation on Osage Phonology and Verbal Morphology. A few years later, the National Endowment for the Humanities (through the University of Colorado at Boulder) decided to provide me with the opportunity to do a couple of years of work researching the Osage language in order to produce a grammar and a dictionary.

From the beginning, I was aware of the low regard with which anthropologists and linguists were generally held within Native American communities. I had been warned that the Osage did not welcome such intruders. Armed with this sensitivity and a strong sense of purpose and diplomacy, I first asked local tribal members to identify anyone who they thought spoke the language. With a list of a couple dozen candidates, which included anyone who probably would have been immersed in the language from home life with their parents and grandparents, I set out to speak to each one. The disuse of a language can distort research data, as frequently even those who once spoke the language fluently cannot recall it easily. One gracious lady who had spoken Osage fluently in the past could not manage to speak it, no matter how much she wanted to or how hard she tried, even after two or three sessions. As a courteous gesture, I tried to visit all those who were speakers or former speakers, or who might have been speakers, to inform them of my work and the project I was embarking on. After all, it was their language and their community. It was better all around to explain what I was about.

Thus begun, this task of gathering data in order to study the Osage language has been lengthy and painstaking. Over the past 18 years of my research, the speakers have all been elderly and many were in poor health. Any study of a language at this stage of obsolescence requires a combination of relentless pursuit, delicate handling, and endless patience.

Once speakers were identified, the task of interviewing them about the language could have proven even more difficult, since members of the Osage tribe have traditionally been reluctant to share their language with outsiders. Luckily, I was not a complete outsider, being more accepted since I had been born and raised in Osage County, which meant I usually knew someone in the speaker’s extended family.

The one to three hour interviews produced recordings of elicited Osage material, and some spontaneously produced groups of phrases. To me, the language was just a stream of sound. I later transcribed the recordings onto paper using the International Phonetic Alphabet (IPA). Slowly, I began to figure out where word boundaries occurred in this stream and what patterns the order of words had. I was fortunate to have been able to conduct these sessions alongside Robert Bristow, who had married into the tribe many years ago. Robert had been collecting and compiling words and sentences for some time. Unfortunately, what neither he nor tribal members trying to teach or study the language realized was that Osage has its own set of sounds that cannot be captured by using only an English alphabet.

Important distinctions in sounds were obscured by using, for example, only the letters ts (representing the sound in cats) when in fact Osage distinguishes between $h + ts$ (preaspirated $ts$), $ts + h$ (postaspirated $ts$), and (plain) ts. Add an e sound to each of these three, and you have three totally different words! For example, $h_{tse}$ “buffalo” versus $tse$ “in/to” versus $tse$h$e “that.” This contrast is very difficult for untrained English speakers to hear. Inconsistencies in writing down the terms were the norm: for example, $hu$ was variously written as “who,” “hoo,” “hoooh,” “huh,” “hew,” etc., and nobody could read what they’d written.

So, informal efforts to record, teach, or learn Osage had been limping along for years, and nobody could figure out why none of the interested students could learn to speak it. In all these courses, students were instructed to listen to an elder say a word and to “just write it down the way it sounds to you,”
with the unfair expectation that that person would be able to reconstruct an accurate version at a later date!

The key to solving the problem was, of course, for a professional linguist to establish a consistent way to write the language. This is exactly what I did by using a modified form of the IPA, which allowed for gathering and recording accurate language data for linguistic study. Fortunately, this orthography is now being used by several members of the Osage tribe who are beginning to learn their language. A few of these have begun speaking in public, offering greetings, welcomes, and prayers that they’ve been able to memorize and understand. They can sing songs and have begun to comprehend some of what the elders say.

In all, I worked with about a dozen elderly speakers over the years, most of whom are now deceased. One prominent elder, Frances Holding, has been the most willing and patient among all the speakers. To her, I, along with the Osage tribe, owe a debt of gratitude for making it possible to write a description of the language.

Once a consistent writing system was in place and enough data had been collected to begin to analyze subsystems of the language, I turned to those more experienced in the field of descriptive linguistics for advice. Dr. Robert Rankin at the University of Kansas was very helpful with his vast knowledge of the phonology and historical morphology of related languages. But there were so many areas to be covered, so much complex interaction among the morphology, phonology, and syntax! How should I organize the many topics into a grammar volume? The advice I received went something like this: “No one has ever written a grammar for a Dhegiha language, Carolyn, so you do it however you think is best.”

Over and over during the course of my work, people have asked me what it is like to conduct this kind of research. The metaphor that comes to mind is that it was as if I had been assigned the task of cataloguing the “leaves” in a square mile of land with mixed topography, mixed vegetation, and mixed usage. Should I talk about the grass first, then bushes, then trees? Should I cover the wild grasses separately from the grasses planted by man? Talk about their similarities, their differences? Relate them to something the reader already has knowledge of? Where should I begin? At the edge of the land, or tackle it by species across the entire extension? What about changes through time?

What I did was to follow the advice of the National Endowment for the Humanities project director, Dr. David Rood, who told me to just start writing, that I already knew a lot, and to get it on paper. That was great advice and my suggestion to anyone in a similar situation: just start somewhere and write. So, I took all my folders of tentative explanations, examples, and counterexamples and ruthlessly stated my hypotheses on some 20 topics or so at a time. For example, the ways to negate and how they work; the different subsets of verbal inflection; why a certain set of words sounds one way here and another way there; how to indicate plurality; and so forth.

There were hundreds of these topics. I slowly worked through each one, usually several times. I would change my mind or confirm my hunches depending on the data I’d get from interviews in Osage County. Making the hour-long drive to scheduled sessions with different speakers was a way of life for me.

My task was to write a grammar of the language (not to be confused with pedagogical “grammars,” which are merely descriptions of the etiquette of writing or speech). This grammar would embody the description of a huge system of communication. Another task was to gather words for a dictionary and to record a collection of texts (stories, anecdotes, etc.) in the language. Where does one begin the task of organizing the description of a language on paper?

The logical answer is “with the airstream itself,” so that one begins by describing the sounds and the combinations of sounds (clusters of consonants, which in Osage occur at the beginning of the syllable). In Osage, these combinations include px, where x is something like the ch sound in the German “ich,” and even xp, xt, xc (where c represents the ts sound). Other beginning clusters are pš, kš, šc, šč (where š represents the English sh-sound and č the ch-sound). There is also a glottal set: pʔ, kʔ, cʔ (the ñ signals where the vocal cords stop vibrating for a moment). The vowels make up a typical Siouan five-vowel system (a, e, i, o, u) with three nasal vowels (ã, ŋ, ñ). One soon discovers homonyms and later discerns a

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begin teaching. Returning to the 1,000-page-long manuscript, I condensed it down to 500. The culled material and other records I have accumulated contain so much information that no matter how long I live, I will never be able to finish researching and describing the language. The grammar will soon be published by the University of Nebraska Press. A dictionary is also in progress, and I’ve requested funding to complete it in a year or so.

The value of this work is in the preservation of a language to the extent which it is possible to do so on paper and audio-tape or CDs. Historical and comparative linguists will use the research and tribal members will be able to write a solid language curriculum for the first time.

Many want to learn the language. There may be a few who still subscribe to the myth that says first you learn the words, then you put them all together to speak the language. Actually, to learn this (and any other) language, you must acquire sentence structure along with the words and learn many characteristics of the language that differ greatly from English, as well as how to reproduce the sounds, how they are altered in context, and so forth. Long lists of isolated words or even phrases simply will not lead to a grasp of the language.

During these many years I’ve enjoyed teaching Osage to tribal members in my home at their request. I am encouraged that out of the small group of students that have met with me once a week, two are beginning to talk in public and three are teaching introductory Osage to others using the First Course in Osage textbook (two of them in public schools). The Quaker Friends Meeting, an Osage congregation in the nearby town of Hominy, uses the hymns I’ve written along with Frances Holding and the transcription of the Lord’s Prayer in Osage. They regularly sing “Happy Birthday” in Osage to each other. The motivation for providing such material was linguistic/didactic rather than religious. People are getting used to the new “alphabet” and, for the first time, are discovering that they are now able to correctly reproduce the words since they are consistently written. It has also been a way of repaying in a small fashion Mrs. Holding’s congregation in a manner they value.

One pernicious myth that kept Osage from being studied, compiled, and taught by the tribe when enough speakers were living to establish a more nurturing learning environment, was that it was felt that the three “dialects” spoken in the three Oklahoma districts would create conflict when deciding which form to teach. In fact, the “dialects” vary so slightly as to be nearly indistinguishable. The differences consist mainly of a small systematic modification in one consonant cluster and in a few of the kinship terms. These variations make the language even more interesting, not more difficult, to study!

Another myth is that if children are studying the language, then it will be “saved” to pass on to future generations. The sad truth is that efforts to learn Osage today will, at best, teach an
appreciation of the language in its beauty and complexity, but can hardly hope to make it a living language again. However, as a part of the heritage, these efforts are extremely valuable to tribal members.

In another dimension, many Osages have spoken of their language having a great power to be used for good or ill. Even among those who cannot speak the language, some hold this belief. They feel that the language should not be shared lightly with outsiders who may be disrespectful of it. Through thousands of long hours of work, I have also come to sense the power and beauty of the language, something akin to sacredness.

The depth and breadth of the cultural experience of working with Osage elders has changed my outlook on many things. I am very grateful for this experience. I appreciate the efforts of more than a dozen speakers, and the encouragement I received from others in the tribal community, including many tribal leaders.

Inês é morta Continued from p. 34

Indeed, Inês inspired writers and painters for a couple of centuries in Portugal and elsewhere. Costa Pinheiro’s “Inês de Castro,” which can be viewed at the Gallery Leonhart in Munich, is just one of the many paintings celebrating the Galician beauty. And the first Portuguese tragedy with a national subject, A Castro (The Castro Lady), by António Ferreira, written between 1553 and 1557 and published in 1587, depicts King Afonso IV as torn between reasons of State and his Christian conscience over the killing of Inês de Castro.

Inês’ legendary crowning was a nice boost to the public image of the new king in a moment of difficulty, as the Portuguese people loved her. Of course, it did not do the legendary queen much good, since Inês was already dead. And that is what the enemies of the new king—and eventually everybody else—started saying in Portugal whenever someone performed a good deed too late to be of any help: “Inês é morta.” Nice gesture, but no use now—Inês is dead. Why didn’t the king prevent her enemies from having her put to death? No use honoring her memory now. Agora Inês é morta.

Six hundred years later, my mother, living in an ex-Portuguese colony across the Atlantic, would use the same expression to tell me that my terrific report was useless because I had produced it too late. This is one of the oldest, if not the oldest, colloquial Portuguese expression still in use. Well, we all know that some expressions can last for centuries, preserve their original meaning, and still sound fresh. Still, there is one thing that amazes me about this particular saying. In modern Portuguese, we would say Inês está morta, not Inês é morta, because the verb estar has been used in this context for centuries instead of ser. The expression has not only stayed alive for six centuries, but it has kept its ancient form.

Perhaps I should do some research and try to find out how that happened and why. But there is a deadline for this piece I am writing now; no time left for further research, I’m afraid. It would be nice if I had another week to do it. But now, Inês é morta.

Inês é morta
Translation Problems with Color

By Marvin Rubinstein

The translation of words for different colors presents an interesting challenge to translators. This is an area which, at first glance, appears relatively simple, that is until you delve further into the problem. It seems simple because all languages have words for the primary colors—red, yellow, green, and blue—and for the achromatic pair black and white. All other colors result from blending these, either as pigments or as light wavelengths.

Primary blends...are recognized in virtually all languages. Were these all the colors translators had to deal with, life would be simple...

Primary blends, such as orange, purple, pink, brown, as well as gray (achieved by blending black and white), also provide few translation difficulties. These colors are recognized in virtually all languages. Were these all the colors translators had to deal with, life would be simple. However, the U.S. National Bureau of Standards’ system for defining colors recognizes 267 different colors, shades, and hues. Translating most of these is definitely not so simple.

Let us start with the subcategory of color names, which in English do not include the basic color as part of the name. Nor are these names directly connected with the colors of fruits, flowers, metals, and so forth. Some of these specialized color words include aquamarine, crimson, cyan, magenta, taupe, and mauve. Since most of these terms were derived from Romance languages or from Latin, direct translations are usually available into the FIGS languages. For example, aquamarine is aguamarina in Spanish; magenta is magenta in French and magenta in Spanish; and crimson is cramoisi in French, carmesi in Spanish, and karmasin in Italian. For other languages, particularly those of the Far East, we do not find such obvious translations easily available.

Another problem category consists of colors for fruits, vegetables, and other foods. The colors of metals, such as brass, or of animals, such as the fawn, also fit into this group. In English, you can say orange-colored or plum-colored, but you are more likely to economize on words and just say orange or plum. That is not necessarily true in other languages. In Spanish, for example, the orange fruit is called naranja, but the color orange is more likely expressed as anaranjado or naranjado. Sometimes alternative translations are acceptable. A case in point—in German, cream or cream-colored can be translated as cremefarben or simply as creme. There are no rules, and most dictionaries are of little help since they frequently do not distinguish between the fruit as a noun and its color as an adjective, leaving the translator to wonder about the mot juste.

To complicate matters, there exist some English words that directly refer to the colors of fruit, but that are different from the words for the fruit itself. Cerise, for example, means cherry red, which is identical to its German translation, Kirschrot. Lacking a precise term in the target language, one could always use a literal translation, like the “color of persimmon,” but this would be inelegant.

Then, there is another problem. The terms used for colors referring to bodily appearances are frequently different than the terms used to refer to the same or similar colors describing paint or cloth. In English, we use the word tan for both the color of the sunbather’s skin and for the color of his or her clothes. However, this is not the case with many other languages. The color of a Spanish woman’s tan skirt would be café claro, but if she tans at the beach, her skin color is described as bronceado. Hair colors also provide many distinctions, as discussed in a later paragraph. Finally, there are those composite color terms, such as powder blue, emerald green, and brick red, or confusing ones such as baby blue. Do exact translations exist?

Don’t ask why, but in many languages, unlike in English, the terms used to describe hair color are not the same ones that are used when referring to the same colors on other objects. In English, we have names like blond, brunette, and strawberry blond. Otherwise, we use the standard colors for hair, though we might combine words, as in redhead, or use nicknames such as blondey or gingy. Of course, just to keep our translators busy, as with the other words for color, there are modifiers such as light and dark and, naturally, bleached.

Further complicating your translation is the fact that many color are preceded by modifiers such as light, medium, dark, or very dark. Or, there are variants, such as brilliant, pale, or strong, all of which can sometimes be translated literally, but
sometimes cannot. Are there equivalent words in the target language for grayish, yellowish, or purplish? Maybe.

Do you still think that accurately translating color terms is simple? Perhaps the following tables may be of help, but note that even these are missing translations for colors such as apricot, avocado, burlap, cranberry, cyan, heather, persimmon, putty, and topaz.

<table>
<thead>
<tr>
<th>COLOR</th>
<th>FRENCH</th>
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<td>Negro(a)</td>
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<td>Azul</td>
<td>Azzuro; Blu</td>
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<td>Baby BLUE</td>
<td>Bleu clair</td>
<td>Celeste</td>
<td>Celeste</td>
<td>Babyblau</td>
<td>水色：空色</td>
<td>嬰兒藍</td>
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<td>Kreidefarben</td>
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Continued on p. 42
### Translation Problems with Color

Continued

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<td>Esmeralda</td>
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<td>エメラルドグリーン</td>
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<td>Bordeaux</td>
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<td>Avena</td>
<td>Beige</td>
<td>Hellbeige</td>
<td>灰色のかった黄色</td>
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<td>Ocre</td>
<td>Ocra</td>
<td>Ockerfarben</td>
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<td>Orange; Orangé</td>
<td>Anaranjado(a)</td>
<td>Arancione</td>
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### Translation Problems with Color

#### COLOR | FRENCH | SPANISH | ITALIAN | GERMAN | JAPANESE | CHINESE
---|---|---|---|---|---|---
PEACH | Pêche; De pêche | Color de melocotón | Pesca | Pfirschfarben | ピーチ色 | 桃色
PEARL | Nacré | Nacarado(a) | Grigio perla | Grauweiß; perlmuttfarben | 真珠色 | 藍灰色
PINK | Rose | Rosa | Rosa | Rosa; rosafarben; rosarot; pink | ピンク色 | 粉紅色
PLUM | Prune; Lie-de-vin | Color ciruela | Prugna | Pflaumenblau | 紫褐色 | 紫紅色
PUCE | Puce | Color pardo rojizo | Color pulse | Braunrot | 紫褐色 | 紫褐色
PURPLE | Violet | Purpuro; Morado | Viola | Purpurn; violett | 紫色 | 紫色
RED | Rouge | Rojo; Pelirrojo(a) | Rosso | Rot | 紅色 | 紅色
Brick RED | Brique | Color ladrillo | Rosso mattone | Ziegelrot | 朱焙瓦色 | 褐紅色

#### COLOR | FRENCH | SPANISH | ITALIAN | GERMAN | JAPANESE | CHINESE
---|---|---|---|---|---|---
Ruby RED | Couleur rubis | Color rubí | Rosso rubino | Rubinrot | ルビー色 | 深紅色
ROSE | Couleur de rose; Rose | Rosa | Rosa | Rosarot; Rosenrot | ばら色 | 玫瑰紅
SALT & PEPPER | Chiné noir | Sale e pepe | Pfeffer-und-Salz | | 胡椒鹽 | 黑白混合
SAND | Couleur de sable | Color de arena | Color sabbia | Sandfarben | 砂色 | 沙土色
SILVER | Argenté | Plateado(a) | Argenteo(a) | Silber | 銀色 | 銀白色
STRAW | Paille | Color de paja; Pajizo | Color paglia | Strohblond (hair only) | わら色 | 淡黃色
TAN | Brun roux; Doré | Marrón; Café claro | Marrone chiaro | Hellbraun | 金褐色 | 棕褐色
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<td>Mandarino</td>
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<td>Taupe</td>
<td>Gris oscuro</td>
<td>Grigio talpa</td>
<td>Taupe, braungrau</td>
<td>砂色がかった薄暗灰色</td>
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<td>Türkisch</td>
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<td>Bermellón; De color rojo vivo</td>
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<td>Rosso anguria</td>
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<td>ピンクがかった赤</td>
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<td>Canoso(a)</td>
<td>Diventare; Grigio</td>
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<td>Brizzolato</td>
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Footnote on Colors

There is another fascinating aspect of translating and interpreting colors; namely, the use of colors to designate pornographic material or sexual hoopla. In the U.S. and the U.K., the color blue is associated with off-color material or unacceptable behavior. We have blue movies to indicate X-rated cinema and blue laws that indicate what kinds of activities are allowed and what stores may be open on Sundays and high holidays. Boston and Scotland were once famous for their blue laws.

In most Spanish-speaking countries, however, the color green is associated with such actions. A popular Spanish expression is *un viejo verde*, which literally translates as “a green man.” A more accurate translation into English would be a “dirty old man.” In Mexico, the pornographic color is red, so the expression would be *un viejo rojo*.

In Japan, pink is the controlling color for actions verging on the pornographic. A well-known (and very entertaining) book on the history and culture of the Japanese sexual mores is entitled *The Pink Samurai.*
The Greatest Experience in My Life

By Krisztina Viragh
(Translated by Louis Korda)

(Note: This article originally appeared in November 1999 in the Neue Zürcher Zeitung.)

Hungarian—unappreciated, because unknown

As a non-Indo-European language, Hungarian stands more or less lonesome and exotic in the European language landscape; even more so because its strangely charming structure hardly tempts anyone to study it. Despite this, he who summons up the courage to do so will be rewarded by a widening of not only his linguistic horizon, but also of his linguistic awareness.

...A bittersweet myth that is commonly spread about by speakers of other languages...is that Hungarian is an impossible language—impossibly difficult, impossible to learn, and impossible to pronounce...

Take any word and look at it fixedly until all sense seems to begin to evaporate from it, until you no longer know how such a jumble of letters could ever have had meaning. In Hungarian, this linguistic jumble seems readily apparent, especially with words like el or legyőzhetetlenségével or tovább. However, words alone cannot account for the linguistic challenges Hungarian presents. For a thorough explanation of its structure, one must also study the history of the language itself.

Until the Hungarians, after leaving their ancestral homeland between the Volga bend and the Urals, reached their present-day territory around 900 A.D., their language could have dissolved in a sea of other, mostly Turkic, languages. But the language was already stabilized in the Ural area, and thus sufficiently elastic enough to be able to receive foreign influences without succumbing to them. This is a trait upon which modern Hungarian, one of the few non-Indo-European languages in Europe, depends on now as much as it did around 950 A.D., when Emperor Konstantin Porphyrogenetos, in his treatise about the administration of his empire, counted the Hungarians among the Turks.

This marked the first reference to the Hungarian nation, or rather the tribes it consisted of, such as the megers (Mgyers), who lent the country and language their name. In Hungarian, Hungary is called Magyarország (the German “Ungarn” also dates back to the times when they were considered Turkic, i.e., belonging to the onogur tribe) and the Hungarian language is called a magyar nyelv.

An Impossible Language?

A bittersweet myth that is commonly spread about by speakers of other languages, and by Hungarians themselves, is that Hungarian is an impossible language—impossibly difficult, impossible to learn, and impossible to pronounce. Actually, not even its pronunciation is entirely impossible. For example, with a little effort you can master even the dreaded gy, which sounds remotely like dy but is produced farther back in the buccal cavity with the tongue pressed flat against the gum ridge. Gvöngy (pearl) is admittedly not meant for beginners. Ny, on the other hand, is like the Spanish ñ. Then there is the really simple ry, as in “I bet ya,” but this is also produced farther back and with a flattened tongue. About ly, suffice it to say that it is pronounced like a y: Kodály like Kod-aye. The rest, namely the dark and clear, the short and drawn-out vowels, and the consonants that correspond to those of the Indo-European languages (if we discount unusual spellings, such as zs for a j in the French jour; sz for s and s for sh; and cs for ch), are, or should be, a matter of memorization. Should be; however, few speakers of other languages ever study Hungarian.

Hungarian grammar is indeed demanding, and isolated languages seem to attract few learners. Hungarian belongs to the Finno-Ugric family of languages, which is the generally accepted and scientifically most substantiated classification. Nevertheless, to this day the origin and development of the Hungarian language still cannot be fixed with sufficient clarity so as to avoid the cropping up of new and, in part, wild theories. However, according to the great Hungarian linguist Géza Bárczi, Hungarian belongs to the Ugric branch of the Finno-Ugric languages, and is most closely related to Vogul and Ostyak, two languages that have not become quite extinct yet in Siberia. According to Bárczi’s theory, Hungarian is more distantly related to Finnish, since an originally Finno-Ugric-speaking people split up between 2500 and 2000 B.C. and moved west and south, respectively.
Twins

Lexically, there is not much similarity left between these two Finno-Ugric relatives in Europe, but phonetically they could be twins: both are accented on the first syllable (accented) and the alteration of clear and dark vowels is typical for both. To hear Finns speak is a traumatic experience for Hungarians (a parallel situation probably holds true for the Finns—“people are speaking my language, and I can’t understand a word they’re saying”). And it is probably due to the way one tends to assure oneself upon awakening that his own language exists, is understandable, and multiply useful, that a tendency toward self-definition clings to Hungarian. In the course of Hungarian history, the question of linguistic survival has been an ever-recurring theme, and the possibility of extinction, despite the proven toughness of Hungarian, has always been an accompanying background noise, or rather background silence. It is significant that the oldest continuous text is a memorial sermon, the Halotti beszéd, from about 1200: “You can see here, my brethren, with your own eyes, what we are. Nothing but dust and ashes are we....”

The Habsburgs, moreover, did their utmost to eradicate the Hungarian language. Around the end of the 18th century, Emperor Joseph II tried to combine the useful and the pleasant, pursuing in the spirit of enlightenment the modernization of the empire, which to him meant primarily the Germanization, or elimination, of the Hungarian language. After the Hungarian Jacobin conspiracy, an inquisition was initiated under Emperor Francis II, which was directed mainly against writers. Some were killed and many were jailed, among them the father of the language renewal, Ferenc (c pronounced like ts) Kazinczy. After the Revolutionary War of 1848–49, Francis Joseph’s minister, Count Schwarzenberg, strove to exterminate the Hungarian language. The fact that his radical Germanization policy failed was due in part to his sudden death, and also to the fact that such terror naturally fosters resistance; in this case, linguistic self-awareness and self-reflection.

German, however, is no archenemy of Hungarian. On the contrary, western European lifestyles and concepts have reached Hungary via the German language. In the early years of the 18th century, German replaced Latin as the language of politics and high society. It should be noted that Latin was spoken in certain circles even as recently as the 20th century. Many word formations correspond, for example mutatis mutandis, to the German model (besides, there are a goodly number of Slavic and Turkish influences). There are also many literal translations, criticized by purists as not quite befitting the Hungarian idiom, such as állásponth for Standpunkt (viewpoint); benyomás for Eindruck (impression); and belátás for Einsicht (insight). There is also spícli for Spitzel (informer—the word and the type of person it connotes had wide currency in the time of Emperor Francis Joseph); slepp for Schleppe (the train making up part of a lady’s garment); and puccos for aufgeputzt (dressed up); to mention just a few of the many direct loan words.

Around the turn of the 19th century, there were Hungarian linguists who actually tried to metamorphose their language into German and to trace Hungarian to Indo-European roots in an effort to erase the supposedly less elegant Finno-Ugric origin. Demonstratio idiomat Ungarorum et Lapporum idem esse, as the linguist János Sajovics maintained, went against the grain with those ideologists of a great “Aryan” (Near-Eastern) past. It required the philological as well physical heroism of the ethnologist and linguistic researcher Antal Reguly, who collected material between 1839 and 1848 in northern Europe and the Ural area (and died in the process), to settle the question of the Finno-Ugric origin of Hungarian.

Synthetic, Strange

Of course Hungarian is not an impossible language, but it is an unusual one for the Indo-European ear. The strangest thing about it is that it is synthetic: it takes a single word to express what is analytically broken up in Indo-European languages. For example, legyőzetetlen-ségével (with his/her invincibility); asztalomon (on my table); ablakaitokóból (from your windows); or, on a verbal plane, (látottalak—I was able to see you) and causatively (csináltattam—I had it made). These are forms that might sound more familiar to the Japanese than to Europeans. Every once in a while the question of a relationship between Japanese and Hungarian is brought up. Such a connection has never been proven, despite the fact that a series of lexical agreements do exist and that both languages are agglutinative, that is, synthetic. Affixes also express the rela-

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lationships among semantic elements in the Hungarian language.

The agglutinative feature is commonly contrasted with inflection and related conjugation. In the one case, according to typologists, the verb becomes longer and longer without changing its form, and in the other, Indo-European, case, it bends according to person, mood, and tense. But this holds true, for example, as little for a weak German present tense as for a Hungarian one (or the other way around—Hungarian verbs are inflected in the same way as are the regular German ones). For example, menni (gehen) [to go] looks like this in the present tense: megyek méz meg megyünk mentek mennek. Just as in the Italian language, the personal pronoun is used in conjugation only for emphasis: en megyek—ICH gehe (I go). There are only three tenses in Hungarian: present, past (mentem), and future (menni fogok).

On the other hand, Hungarian has total modal acrobatics, from the interrogative-potential mehetek, to the final mehesek, and the conditional mehetnék, all the way to the iterative form mendegélek, or, if we want to carry things even farther, mendegélhettem volna (I could have gone [a little bit]). The latter example is painful for the translator working from Hungarian: the iterative form allows for a modulation of the statement, which can be rendered into German (or English) only in a makeshift fashion. The following sentence appears in a book of fiction by the writer Gyula Krúdy (1878-1933), who was a master of modulation: “Külnőbőz pesti úriemberek abból a célból szövetkeztek, hogy nagybányai aranybányákat adogassanak el jöhízemű köfüldieknek.” Adogassanak el is an iterative form of the verb eladni (to sell), for which there is no equivalent in German (or in English). What is one to write: They kept selling again and again? They sold and sold? They played at selling? They sold a bit here and there? The Swiss-German verschäuflerle might come closest in approximating it. The only thing one is left with in standard German is to shift the ironically moderating tone of this verbal form in the direction of the object: “Several Budapest gentlemen became allies for the purpose of selling to gullible foreigners one or another goldmine of Nagybánya.”

This iterative also shades the spoken word. On the telephone the other day someone said: “XY übersetzt gerade” (XY is translating right now). She (without leaving the speaker open to an accusation of malicious intent) did not say “XY fordit,” but fordítgat, in the iterative form, by which XY’s abilities to translate are called into question. In all such ironic modifications they are what the iterative is frequently used for in addition to its use as a form of repetition. The iterative also carries the slightly affectionate connotation of “Well, all right, no harm in trying,” an anticipatory synthesis of ability and inability. These intangible but audible nuances are what is truly synthetic in Hungarian. It is not simply that láthattalak condenses an entire German (or English) sentence, but that this condensation suggests friendliness: the object (you) is integrated into the first person singular of the verb, and “I conjugate myself (with respect to) my ability, to include you.”

Is Hungarian a Translatable Language?

Yes, if you will. This familiar conjugation seems to touch on something more essential than the mere statement “I was able to see you.” And this is the origin of another myth concerning the untranslatableness of Hungarian. Authors often begin their conversation with the translator like this: “No, that’s impossible to translate. You can say that only in Hungarian.” This is as true as it is wrong, insofar as no foreign word will ever transform itself into a German (or English) word. Indeed, translation is something impossible. However, if one undertakes it nevertheless, then one can, and should, perhaps try one’s hand at Hungarian, which, not only by its resistance but also by its tendency to implicit self-commentary, will not give rise to translator lethargy.

Let your auditory acuity remain sharp: not only forms such as the iterative, and not only agglutination generate nuances, but also the elasticity of the language—elasticity, in the sense that it can do backflips, not only as in láthattalak, which one must read simultaneously from beginning to end, but also by the practically unlimited alterability of word order. The sentence Ma sok vendég jött—Heute sind viele Gaeste gekommen (Today many guests came) can be varied as follows: Sok vendég jött ma—Viele Gaeste sind heute gekommen (Many guests came today), or in direct speech as Vendég sok jött ma—Gaeste sind heute viele gekommen (Quite a few guests came today). To this point, German (and English) can still keep up
the pace, whereas the latter sentence could be shaded a bit more old-fashioned and emphatic: *Vendég jött ma sok.* And then: *Jött ma sok vendég—Da sind wirklich viele Gaeste gekommen heute* (Indeed many guests came today); or *Ma vendég sok jött—Heute, im Gegensatz zu anderen Tagen, sind viele Gaeste gekommen* (Today, in contradistinction to other days, many guests came).

A more complex sentence, which also condenses its statement in the suffixes for several seconds in order to let them loose on the next element, becomes a rhythmically swinging construction which has its stringent, though not linearly to be read, logic. If the less linear segments are dropped from the sentence, such as the predicative “to be” in the present tense, the full verb can be placed arbitrarily as far back as you wish. For example, “Das Haus ist gross” (“The house is large”) means *A ház nagy.* A sentence might read literally: “*Der Roman Handlung-seiner (um das Possesiv-Suffix wiederzugeben) Wesentliches sein, dass Nyúzó Pál Oberrichter Viola (im Objekt-fall), der/die (das Genus wird nicht unterschieden) Leibeigene, Mord-in treibt.*” (“The novel plot’s (in order to express the possessive suffix) essence is that Judge Advocate Nyúzó Pál, Viola (in the objective case), him/her (there is no gender differentiation) serf, murder-to drove.”) The essence of the novel’s plot (by József Évtvös and published in 1844, and, because of its great popularity, translated as early as 1850 into English under the title of *The Village Notary*) is that Judge Advocate Pál Nyúzó coerces the serf girl, Viola, to commit murder. The question of who does what to whom remains in suspense for a minute, and the answer is not adduced step by step, but comes in at the end in the form of evidence produced at a trial.

**The Cat Out of the Bag**

One could say that the Hungarian sentence has not only a final sense, but also a “pre-sense,” and that the true meaning of it is only insinuated until, all of a sudden, it shifts into a definite statement. The more determinative the verb, the more intense the shift, thus lending emphasis to the possessive suffix. Determinative, because it may be conjugated either subjectively or objectively. Subjective (*látok*—I see) or objective (*látom*—I see him/her/it). (The word *hallom* is also an objective form, and it means “I hear it.” It is supposedly what Hungarian users of the telephone were saying into the mouthpiece, giving rise in German to “Hallo” (“Hello”). In case of an undetermined object, it is the subjective conjugation that is used as well—*Látok egy macskát* (I see a cat); *Látom a macskát* (I see the cat). Thus, even the cat has its “pre-sense.” The verb alone lets the cat out of the bag, as we, I, and the one who hears my statement either do or do not know.

The backflippability, the game of presentiment and meaning condensation, in addition to a vocabulary which by the many prefix-verb linkages alone (such as in German: from *zu-, ein-, ab-* to *durchfrieren* [from freeze over; in, off, and all the way to through]; topped in Hungarian by *aus-, auseinander-, auf-, und weg frieren* [freeze out, *apart, on, and *away]) is very extensive and allows for many possibilities. When writers, linguists, and philologists, as well as readers go into occasional raptures about their mother tongue, it is not simply an emotional corrective to the feeling that no one is interested in the Hungarian language. For example, the writer Dezső Kosztolányi (1885-1936) said: “The fact that my mother tongue is Hungarian and that I speak, think, and write in Hungarian, is the greatest experience in my life, to which nothing can compare.” Also, from the bilingual Sándor Márai (1900-1989), who also wrote in German: “I am grateful to fate for having granted me this wonderful Hungarian as my mother tongue, the only language in which I can express whatever is fathomable and whatever is unfathomable in life. And to keep silent about that which is priceless to me is another thing I can do only in Hungarian.”

**Articulateness**

This term might be romantic and unspecific (what writer would not say that about his or her language?), but it is, with reference to keeping mum, especially true of Hungarian. A language with such modularity can turn even the stream of consciousness into something articulate. And articulateness has always been a characteristic of Hungarian linguistic usage. For example, in a conversation, expressiveness, quickness at repartee, and linguistic irony are much in demand (at times, out of the wide selection of tones, one intentionally strikes a disharmony). The coquetry

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The Greatest Experience in My Life Continued

of having an incomplete command of the language, to which western European writers every so often succumb, is to be considered not even discreetly charming in Hungary.

This does not mean that the linguistic registers of the language are fixed. From classically cultured to slang, anything is literally possible. And the same holds true for the spoken language, especially the pseudosophisticated speech mix used on TV (which might still have the best chance of ruining the Hungarian language at some point). It was the outstanding merit of the language reformers around 1800 that, in spite of arbitrary and direct interventions into the language, they always stuck to the Hungarian rhythm and characteristic style, and that the great poets and writers deferred to the popular language as their linguistic standard. Meanwhile, the public itself participates in the process of language formation. For example, in the 1930s there was a contest for the Hungarianization of new sports terms. As a result, the *trouvaillies* (admittedly, more or less unconvincing) are still in general use.

Survival

Flexible self-determination is the survival formula of this language, which is capable of absorbing not only foreign terms, but foreign literature as well. Even if one cannot say that translators working into Hungarian have an easy time (no translator ever does), they do have a language at their disposal that can assimilate the foreign matter. Its synthetic structure guarantees idiomatic adaptability. There are many excellent translations into Hungarian, and they have become a solid and esthetically authoritative part of Hungarian literature. That writers also work as translators has its tradition. Dezső Kosztolányi, Lőrinc Szabó, and Sándor Weöres are three of the great names among the intermediaries of world literature.

The language is also particularly suitable for the translation of poetry. In Hungarian, you can render any meter, including the hexameter. Vowel harmony is another characteristic of Hungarian harking back to Asiatic languages. The suffix changes in accordance with the clearness or darkness of the vowels in the word. For example, *szobában* (in the room) or *erdőben* (in the forest) allows, despite the invariable accent on the first syllable, for a tonal modulation. The meaning-changing alternation between clear and dark vowels actually compels poetic re-creation or simply poetry. To be sure, not even in Hungary is everybody his own poet, but one can hardly avoid that which is precarious and, consequently, poetically suggestive in the words. For example, *báj* (charm) can turn into *baj* (trouble, bad luck), *ver* (he hits) into *vér* (blood), and *háláll* (he is grateful) into *halál* (death).

This is not to say that Hungarian poetry carries a constantly somber undertone. The way the great poet Mihály Vörösmarty (1800-1855) puts it, in a slightly melancholic, but certainly not resigned, fashion: “*A nagy világon e kívül / Nincsen számodra hely*”—“For you in this wide world / There is no place like this.” And so, at least in regard to the Hungarian language, one can only say: this place is actually not so bad.

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Queries don’t grow on trees; they must come from somewhere. So, as Roy Wells departs from his position as a helper in this column, huge thanks are due to him. Roy joined the very small, unpaid Translation Inquirer staff in the summer of 1998, and combed through CompuServe’s Foreign Language Forum (FLEFO) with great skill, diligence, and regularity for the next two and a half years. The varied and interesting queries Roy found represented over 95 percent of this column’s new queries, so it is rightly said that Roy Wells was the efficiently humming generator in the background that kept the column going. Now, with the capability of other servers to perform virtually every other function available on CompuServe, Roy rightfully sees payment of the CompuServe fees for the sole purpose of feeding a professional journal column as unjustified. And this editor does not blame him, for The Translation Inquirer himself dropped CompuServe for the same reason in 2000.

Now all of you who claim to love this column so much: which of you is a CompuServe subscriber who is willing to take on (gratis) the task Roy did? About the 21st of each month, you must take a look at FLEFO queries in a variety of languages and inform the Translation Inquirer about promising ones, especially those recently posed without a list of authoritative replies that make presentation elsewhere superfluous. Those contemplating dropping CompuServe in the near future need not apply. Who will step up?

[Abbreviations used with this column: D-Dutch; E-English; F-French; G-German; J-Japanese; L-Latin; Po-Polish; R-Russian; Sp-Spanish; Sw-Swedish.]

New Queries

(D-E 3-01/1) Keith Freeman presents a Dutch mini cluster on dental matters. First is (1.a), “gesaneerd,” which he took to mean patients who have had their dental problems sorted out and their oral situation regularized. Then it was revealed that under the old “ziekenfonds” system, dental patients were only eligible for free treatment if they went every six months for regular checkups. Though a truly pithy English translation for this is still lacking, he now understands that “gesaneerden” refers to patients who have met this checkup requirement, but who, in practice, still might have unresolved dental problems.

Next are (1.b) “etsen ten behoeve van composiet,” (1.c) “stoeturen” as a statistical measure, and (1.d) “indicatiestelling,” whose context is “…kan niet uitgesloten worden dat de tandartsen die deelnemen aan het project toch een zekere selectiviteit kennen ten opzichte van de totale groep tandartsen met een algemene praktijk op andere kenmerken als bijvoorbeeld indicatiestelling of aspecten van de praktijkvoering.” Last is (1.e) “restauratie(s).”

(E-F 3-01/2) A ProZ correspondent wondered about the French equivalent for rolling spot and forward exchange transactions in the financial world: In relation to the Mezzanine debt, [specific name] funds itself in the US ABCP market and will hedge itself by entering into a series of rolling spot and forwarding foreign exchange transactions with new contracts being executed...

(E-Po 3-01/3) The question from a ProZ correspondent is, quite simply, what animal drones are in Polish.

(E-Sw 3-01/4) A ProZ correspondent wants good Swedish for senior investment team: Members of our senior investment team have, on average, worked at...

(F-E 3-01/5) Mary Lalevée is puzzled by the abbreviation “L.n.” in translating articles from the Code of Commerce. Each one begins with “Art. L.225-215 (Anc. L.n. 66-537, 24 juil. 1966, art. 217-8).” What is it?

(F-E 3-01/6) Another from Mary as above, this one possibly meaning to compete with: “La caution renonce à se prévaloir: De toutes subrogations, de toutes actions personnelles ou autres qui auraient pour résultat de faire venir la caution en concours avec le bailleur tant que ce dernier n’aura pas été désintéressé de la totalité des sommes en principal, intérêts, commissions, frais et accessoires qui lui seront dues.”

(G-E 3-01/7) Jim Breen has reason to believe that “seit wann rechtsen” may be a stock phrase in legal documents, but he cannot find the equivalent in any dictionary. In the legal brief he worked on, the phrase in question is “Der Beklagte sei zu verurteilen, dem Kläger circa xxxx.xx DM übersteigenden Betrag nebst Zins seit wann rechtsen zu bezahlen.” Later in the same document he found “Prozessstoffe” in a context that suggested out-of-court settlement: “Was im Rahmen der vor resp. außergerichtlichen Verhandlungen gegenseitig gesagt oder angeboten wurde, spielt keine Rolle…Eine Prozessstoffe...liegt nicht vor.”

(J-E 3-01/8) A ProZ correspondent had trouble getting a firm grip on “deai kashira,” evidently used to describe a type of car collision. A glancing impact with an oncoming vehicle, possibly at an intersection, seemed to be implied, but he was not sure. Any ideas?

(R-E 3-01/9) Welcome back to Pleiosaurus, who notes the course title LSCU in one of his exercises in a transcript a student received from an institute of economics. This time it is not the abbreviation that is the problem, because a reasonable assumption would render it as automatic systems training. It’s the text of the training that is hard to define, although it may help to know that

Continued on p. 54
the student’s major (специальность) was управление материальными ресурсами и организации оптовой торговли средствами производства. By chance, this student’s period of enrollment happened to straddle the years (1988-93) during which the big change took place, so one may find in it such divergent courses as History of the Communist Party of the Soviet Union, and Exchange Activity (биржевая деятельность).

Sp-E 3-01/10) Renato Calderón needs to know whether there are other regional versions of “coraje.” Hint: he is already aware that in South America it is mainly, and perhaps only, used as valor, courage, while in Mexico it carries mainly the meaning of angry: “Tengo coraje” (I am angry). The latter is more likely to be rendered in South America as “Estoy enojado.”

Replies to Old Queries

(D-E 11-2000/1) (River Dijle): The generally reliable rule as found by Amy Lamborn is that the smaller or less-known a river is, the less likely its name is to change in translation. To give a specific answer to the question, she states that her French atlas gives it as “la Dyle.”

(E-E 10-2000/1) (in accord with, in accordance with): Morgan Larkin notes that Webster’s Collegiate Dictionary regards these two as having the same meaning and use. If a patent is being worked on, one or the other, but not both, should be used in the claims. Under those circumstances, Morgan would use in accord with. But in accordance with might be permissible in sections of a patent other than the claims.

(E-L 1-01/5) (pennyroyal): Alex Schwartz, Andrene Everson, Sheila Adamson, George Plohn, Sami Ayoub, and Amy Lamborn all replied very promptly, and almost simultaneously, to this one, so it is probably best to create a composite of all their answers. Sources consulted included the herbs book within the Time-Life Encyclopedia of Gardening, the Funk-Wagnalls Standard Reference Encyclopedia, the Dictionary of Weeds of Eastern Europe (Akadémiai Kiadó, Budapest, 1987), and the fourth edition of the McGraw-Hill Dictionary of Scientific and Technical Terms. All agree that pennyroyal is “mentha pulegium” in Latin, the common European wild mint. “Hedoma pulegioides” is the American edition, another genus of the mint family. As such, Pennyroyal is “an essential oil distilled from the dried leaves and tops of the small pennyroyal plants...used as a counterirritant in liniments, in inset repel- lants, and for the production of methanol.” One more text reference to the European variety: “any herbaceous, labiate plant of the Old World...used medicinally and yielding a pungent aromatic oil.” Common names for the plant include mosquito plant, squaw balm, squaw mint, and tickweed (The Herb Book by John Lust, Bantam Books, 1974).

(E-Sp 1-01/7) (townhouses): Amalia Cabig suggests “casas con pared medianera” for this, where “pared medianera” means partition wall separating contiguous houses.

(F-E 9-2000/6) (“Lecture faites et invités à lire l’acte”): Sally Costello states this is a phrase commonly used at the end of notarized documents. After the notary records all the information, the declarant and witnesses have the document read aloud to them by the notary, and they are invited to read it prior to signing it, to ensure the information is accurate. Her suggestion: Having had the certificate read [aloud] to them, and been invited to read it...

(F-E 11-2000/2) (“surveillante d’ex- ternal”): Monique Bondeux states that supervisor or monitor (proctor in Britain) would be the proper equivalent, being someone who must be present during recesses or study periods to monitor or supervise day school (“externat”) students. Those living off school property (“internat”) are handled differently. Barbara Collignon adds that these “surveillantes” are often university students earning room and board and a small salary for performing these duties. Franck Abate and Filomena Germano both call them day school supervisors.

(F-E 11-2000/3) (“Céder à titre définitif”): Cinzia Roveta states that in most cases this means that no royalties or commissions are to be paid to the inventor of the product during the period of time specified in the contract. In general, a lump sum is given to the inventor when the contract is signed as royalties or commission. The inventor gives up all rights to sell, manufacture, etc., the product, and commits himself/herself not to sell the invention to other companies—hence the “exclusif.”

(G-E 5-2000/9) (“Bergisch-Märk- isch”): Thomas Dunskus states that the “Märkisch” in this query refers not to the Mark of Brandenburg, but rather to a region south of the city of Hagen in Westphalia. The regional designations “Mark” and “Bergisches Land” appear close to each other on pages 8 and 9 of the Alexander Weltatlas, Ernst Klett Verlag, and Stuttgart (1982). He believes there is even a political entity called “Bergisch-Märkischer Kreis.”

We have some stuff to fix. Wulf-D. Brand’s reply in the November/December issue of the column to G-E 8-2000/8 (“Stabspulsenfreigang”) was correct, but the Translation Inquirer rephrased this highly technical material, causing it to contain errors. The new Saab technology mentioned was in fact the direct ignition assembly itself, and not the location of that device in the intake manifold. Nor did Wulf-D., in his original message, state that the coil is “caused” to be placed in the intake passage. No such cause and effect relationship exists. In fact, the intake passage is where air is drawn through into the engine; it is connected to the plenum on one side and the intake port valve on the other. A passage through the intake manifold used as an ignition coil cavity is not the same as an intake duct or intake pipe. More in April.
**Humor and Translation**  
*By Mark Herman*

**Herman is a librettist and translator.**

**Paronomasia**

Since, in comparison with any other existing or extinct language, English has more words in more diction registers, it is relatively easy for English speakers to commit paronomasia. The diction registers of English range from high-falutingly overly educated to slangily vulgar, and, as the word “paronomasia” itself demonstrates, sometimes meet at the extremes.

I’m talking about puns, which people with no talent for making them have called the “lowest form of humor.” I love them. From the classic “One man’s Mede is another man’s Persian,” attributed to George S. Kaufman, to “callipigeon-holed,” which I just invented this morning. The latter, of course, refers to the restriction of shapely young film performers to minor roles requiring very little in the way of costuming. (Look up “callipygian” in the dictionary.)

Puns can be bilingual. For example, in the film *Chitty Chitty Bang Bang*, a sucking candy in the shape of a penny whistle that could actually produce a sound before being consumed was called a “Toot Sweet.”

And puns are an essential ingredient in a translator’s bag of tricks if the translator intends to tackle humorous material. Certainly if there are puns in the original, there should be puns in the translation, though it is often impossible to literally translate a pun from the source to the target language. But, especially for translations into word-rich English, puns are often useful even when not in the original. For example, in Charles Lecocq’s 1872 comic operetta *La fille de madame Angot* [Madame Angot’s Daughter], the adventures of Madame Angot herself are related in a song, the lyrics of which are, in part:

```
Au Malabar captive,  [When she was] a captive at Malabar,  
la croyant veuve hélas!  believing her a widow, alas,  
on veut la bruler vive,  they intend to burn her alive,  
c’est la mode làbas.  it’s the custom there.
```

The singable translation by Ronnie Apter and me goes:

```
The natives tried to burn her  
in Hindu Malabar.  
They took her for a widow,  
but she refused to char.  
```

And thus we make a truly atrocious pun, conflating the Eastern tradition of burning widows with the Western (and especially British) tradition of using them as char (cleaning) women. Either way, Madame Angot will have none of it.

Readers are invited to send in examples of puns that they have used in their translations.

Submit items for future columns via e-mail to hermanapter@earthlink.net or via snail mail to Mark Herman, 5748 W Brooks Rd, Shepherd MI 48883-9202. Examples of translations of humor are preferred, but humorous anecdotes about translators, translations, and mistranslations are also welcome. Include copyright information and permission if relevant. Unless submitters request otherwise, material submitted may be shared with Robert Wechsler of Catbird Press (catbird@pipeline.com), who is planning an international collection of humor in English translation.

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- The Professional Services Directory of the National Capital Area Chapter of the American Translators Association (NCATA) has gone online. It lists NCATA members and the services they offer, together with additional information that enables translation and interpretation users to find just the right language specialist for their projects. Bookmark www.ncata.org and check out the NCATA directory. If you maintain language-related Web pages, you may want to include a link to the directory. NCATA is always interested in comments and suggestions.

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• For more information about the online directory, newsletter, accreditation exams, and professional seminars, please visit www.cta-web.org.

Delaware Valley Translators Association (DVTA)
606 John Anthony Drive
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devinney@astro.ocis.temple.edu
• 1999-2000 Membership Directory available for $10. Please make check payable to DVTA and mail your request to the above address.

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(For example, September 1 for October issue).
For more information on chapters or to start a chapter, please contact ATA Headquarters. Send updates to Christie Matlock, ATA Chronicle, 225 Reinekers Lane, Suite 590, Alexandria, VA 22314; Tel: (703) 683-6100; Fax: (703) 683-6122; e-mail: Christie@atianet.org
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<td></td>
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<td>Utah</td>
<td>July 21, 2001</td>
</tr>
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Registration for all accreditation exams should be made through ATA Headquarters. All sittings have a maximum capacity and admission is based on the order in which registrations are received. Forms are available from the ATA Website or from Headquarters.

**Please direct all inquiries regarding general accreditation information to ATA Headquarters at (703) 683-6100.**

---

**ATA’s Document on Request Line  1-888-990-3282**

Need a membership form for a colleague? Want the latest list of exam sites? Call ATA’s Document on Request line, available 24-hours a day. For a menu of available documents, please press 1 at the prompt, or visit ATAs Website at www.atanet.org.
CONGRATULATIONS

Congratulations to the following people who have successfully completed accreditation exams:

Finnish into English
Miriam L. Eldridge
San Jose, CA

German into English
Heidemarie Nelson
Nashua, NH

Portuguese into English
Daniel Petersen
Terryville, CT

English into Chinese
Yongmei Liu
San Francisco, CA

English into German
Wulf-D. Brand
Berlin, Germany

English into Hungarian
Andras Kiss
Budapest, Hungary

English into Italian
Priscilla L. De Angelis
Rome, Italy

English into Spanish
Leonor M. Giudici
Oviedo, Asturias, Spain

Margarita Hernández
Carrollton, TX

Ruth A. Poole
Miami, FL

Joseph R. Perez
Miami, FL

Attention: NATO or United Nations Translators or Interpreters

If you served as a translator or interpreter with NATO or United Nations forces in the Balkans any time from 1995 to the present, please contact Robert Burgener by e-mail at internectr@hotmail.com or by mail at 13013 Narada Street, Rockville, Maryland 20853. You will be asked to complete a short survey pertaining to your experiences before, during, and after your deployment as part of a larger research project supervised by the Center for the Study of Mind and Human Interaction at the University of Virginia. Charlottesville.

Case Study Research Project

The first edition of the American Translators Association’s Translation and Interpretation Services Survey is now available.

This survey includes compensation data, trend information, education and experience levels, and other profile information on seven common employment classifications found in the translation and interpretation professions.

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(703) 683-6100
(703) 683-6122 fax
A $40 Investment

There was a time, just a few years ago, when the ATA required all candidates to take a practice test before registering for the examination. Our intentions were good. We really wanted candidates to have an opportunity to sample the exam material, receive grader feedback, and preview their examination performance. But many candidates resented the prerequisite and complained that we were only extracting an additional fee. Candidates would order the practice test but never send it in for grading, or send it in late with no chance of receiving a response before the exam sitting, or follow all the rules but completely ignore scores that made it obvious they needed more experience or training before attempting the examination. Since the practice test was not providing the service and screening we had hoped for, we dropped the requirement.

However, we still strongly recommend a practice test to first-time candidates and those who have previously failed the exam. Our examination is rigorous; passages are geared toward experienced translators who have the appropriate reference materials and use them quickly, accurately, and minimally. But the examination is open to everyone—candidates with no experience or specialized training as well as to candidates with advanced degrees and years of work as a translator. The overall pass rate is consistently under 20 percent. A $40 investment provides a good indication of whether or not you should invest $130 in the main event.

One of the chief reasons given for skipping this preliminary step is immediacy. Candidates who may have just learned about ATA and our testing program insist that they need to get accredited now. There is a widely held misconception that people cannot work as translators without accreditation. ATA accreditation is widely known and respected in the translation field, and some employers or jobs require it, but that requirement is not the norm. Only about one-third of ATA members are accredited; a great many non-accredited members are quite successful as full-time translators. In most circumstances, therefore, this claim of immediacy is not valid.

True, candidates must plan ahead to make the most of this learning tool. Because our graders are active translators living around the country and overseas, with competing responsibilities to earn a living, it can take six to eight weeks (from the time we receive your completed practice test in our offices) to get your graded results. Before our annual conference and during the months of April, May, and September, when the majority of our exam sittings are scheduled, it may take even longer. But when balanced against the cost of the exam and any related travel expenses, taking the practice test makes good practical and fiscal sense. We encourage chapters to schedule exam sittings at least three to four months in advance. This allows time to become a member, take a practice test and get results before a sitting.

Some chapters sponsor informational presentations or workshops before their exam sittings. A “workshop” should include a practice test and some interactive feedback on individual performance. Such workshops can be a valuable experience for potential exam candidates, although it can be difficult to give adequate language-specific feedback at these sessions. Also, feedback may be coming from qualified translators, but not from the graders who score the exams.

If you are considering taking a practice test, keep in mind that a practice test is a single passage from the previous year’s examination. Since each exam consists of five passages, each in a different category, five practice tests are available in each language combination. During the actual examination, a candidate must receive passing grades on at least two passages in order to obtain accreditation. Frequently, a candidate works strictly in a specialized area—for example, as a legal or medical translator. To get a practical feel for the expectations of the exam, such candidates might find it beneficial to choose a practice test outside their area of expertise.

Your grader may simply point out the errors found, with codes indicating the type of error; in some cases, graders offer additional comments and suggestions. Experience has shown that the major errors made in practice tests are the same as in the exam itself: omissions, mistranslations where the meaning of the original is lost, addition of material not in the original text, poor target-language grammar, and careless translating techniques.

Please go to www.atanet.org for additional comprehensive information on practice tests and the accreditation examination, as well as forms to order tests and register for the examination.
Preconference workshops and pilot testing of certification examination
Friday, May 25 (9am-12 noon; 2:00-5:00pm)
Presented by Sandro Tomasi and Rogelio Camacho. All Spanish-speaking attendees are invited to take the pilot test.

Opening Reception
Friday, May 25 (6:00-9:00pm)

Educational Sessions
Saturday, May 26 (8:30am-6:00pm) and Sunday, May 27 (9:00am-12 noon)

Annual Meeting and Luncheon
Saturday, May 26 (12:30-3:00pm)

There will also be an exhibition of book vendors and interpreter and translator technologies.

To be placed on our mailing list, contact us at (212) 692-9581. For more information, please visit www.najit.org.

Help Start a Local ATA Chapter!

If you live in Minnesota, Utah, or Nevada and are interested in helping start a local ATA chapter, contact Christie Matlock at ATA Headquarters at Christie@atanet.org!

There has been interest shown in starting chapters in the above-mentioned states, but there is a need for ATA members, specifically Active ATA members, to get involved in the initial petition process.

Becoming an ATA chapter is a great way to increase the community’s awareness of the profession, and also provides a forum for a cohesive group to discuss and resolve common concerns. ATA chapterhood offers several other benefits such as:

- 10% dues rebate from ATA
- Input on ATA Board issues
- Eligibility for seed money for regional conferences
- Logistical support from ATA for mailings, meetings, etc.
- Free advertising of the chapter’s existence in the ATA Chronicle
- Free advertising of a chapter’s local events

Chapters get together to publicize the availability of local translators in the business sector, administer regularly scheduled ATA accreditation exams, and provide a forum for information on the profession. Chapters may also organize social, recreational, regional conference, and professional development activities for its members. Contact Christie (Christie@atanet.org) at ATA Headquarters today to help start a chapter that will benefit you personally and professionally!
MARKETPLACE

Help Wanted

Agency seeking experienced proofreaders and editors for technical translations into French & Spanish (ag & industrial equipment). Full-time or freelance; Trados proficiency required. Reply via e-mail to chubbard@sh3.com or mail to: SH3 Incorporated. 5338 East 115 Street Kansas City, MO 64137 attn: Cathy Hubbard.

Crimson Language Services seeks in-house, into-English translators/editors for Boston office. Tremendous opportunity for detail-oriented candidates with command of several European languages and U.S. work authorization. Full benefits (medical/dental/401k). Apply to: Marc Miller mmiller@crimsonlanguage.com.

Harvard Translations, a technical translation company with Fortune 500 clientele, has openings for staff linguists to provide technical translation, editing, proofreading, and QA support for computer software localization and financial, scientific, medical, and legal documentation projects in major European and Asian languages. Requirements include: a bachelor’s degree in linguistics, translation, or a relevant technical subject, two years of professional experience in technical translation and fluency in relevant languages, including idiomatic fluency and cultural knowledge. Send cover letter, résumé, and salary req. to Harvard Translations, 815 Somerville Avenue, Cambridge, MA 02140; Fax: (617)868-6815; www.htrans.com. No calls.

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Medical Translating

MEDICAL TRANSLATING / ABSTRACTING / EDITING from German, Dutch, Spanish, Italian, French, Portuguese, Russian into English. William B. Gallagher, MD, FACS, ATA ph. 520-290-5734; fax: 520-296-0352; e-mail: gallagherdbbill@gateway.net.

Medical Translating Agency seeking experienced proofreaders and editors for technical translations into French & Spanish (ag & industrial equipment). Full-time or freelance; Trados proficiency required. Reply via e-mail to chubbard@sh3.com or mail to: SH3 Incorporated. 5338 East 115 Street Kansas City, MO 64137 attn: Cathy Hubbard.

Crimson Language Services seeks in-house, into-English translators/editors for Boston office. Tremendous opportunity for detail-oriented candidates with command of several European languages and U.S. work authorization. Full benefits (medical/dental/401k). Apply to: Marc Miller mmiller@crimsonlanguage.com.

Harvard Translations, a technical translation company with Fortune 500 clientele, has openings for staff linguists to provide technical translation, editing, proofreading, and QA support for computer software localization and financial, scientific, medical, and legal documentation projects in major European and Asian languages. Requirements include: a bachelor’s degree in linguistics, translation, or a relevant technical subject, two years of professional experience in technical translation and fluency in relevant languages, including idiomatic fluency and cultural knowledge. Send cover letter, résumé, and salary req. to Harvard Translations, 815 Somerville Avenue, Cambridge, MA 02140; Fax: (617)868-6815; www.htrans.com. No calls.

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Lower Price / Higher Quality Agency Chinese / Japanese / Korean Translation & DTP Software / Technical. E-mail: info@omnitr.com.

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MEDICAL TRANSLATING / ABSTRACTING / EDITING from German, Dutch, Spanish, Italian, French, Portuguese, Russian into English. William B. Gallagher, MD, FACS, ATA ph. 520-290-5734; fax: 520-296-0352; e-mail: gallagherdbbill@gateway.net.

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- Subscription to The ATA Chronicle

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The Mutual of Omaha Companies offer ATA members a full line of insurance products and financial services, many at reduced rates or with enhanced benefits not available to the general public. Our diversified portfolio of coverages includes:

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- Senior-Age Coverages
- Major Medical and Major Medical and Major Hospital Plans
- Property and Casualty Coverages
- Disability Income Protection
- Disability Income Protection
- Disability Income Protection

For more information about the coverage available to ATA members, contact your local Mutual of Omaha office, or call the Mutual of Omaha Association Benefits Hotline, 1-800-233-6097. Be sure to mention that you are a member of ATA.

Mutual of Omaha Companies
Plan now to attend ATA's Annual Conference. Join your colleagues for an exciting educational experience in Los Angeles, California.

ATA's 42nd Annual Conference will feature:

- Over 150 educational sessions offering something for everyone;
- The largest Job Exchange yet for individuals to promote their services and for companies to find the translators and interpreters they need;
- Over 60 exhibits featuring the latest publications, software, and services available;
- Opportunities to network with over 1,500 translators and interpreters from throughout the U.S. and around the world; and
- Much more!

The Registration Form and Preliminary Program will be mailed in July to all ATA members. The conference rates are listed below. As always, ATA members receive significant discounts.

<table>
<thead>
<tr>
<th>Conference Registration Fees</th>
<th>ATA member</th>
<th>Nonmember</th>
<th>Student Member</th>
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<td>Early-Bird (by October 1)</td>
<td>$245</td>
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Note: Students and one-day participants do not receive a copy of the Proceedings. All speakers must register for the conference.

Hotel Accommodations

The Biltmore Hotel, the host hotel, is conveniently located in downtown Los Angeles at 506 South Grand Avenue. The hotel is 30 minutes from Los Angeles International Airport. Conference attendees can register at the discounted rate of $150 single/double, plus tax ($175 single/double, plus tax, for the Club Floor) per night. This rate is good until October 9, 2001, or until all rooms in the ATA block are reserved, whichever comes first.

To make your hotel reservations, contact the Biltmore at 1-800-245-8673 or 213-624-1011. Be sure to specify that you are attending the ATA Annual Conference.

Travel Arrangements

ATA offers the services of Stellar Access to help you with your travel arrangements. Conference attendees are eligible for the following:

- American and Delta Airlines: Save 5-10% on lowest applicable fares with an additional 5% off with a 60-day advance purchase. All rules and restrictions apply. Travel between October 26 and November 8, 2001.
- US Airways: Save 7-12% on lowest applicable fares with an additional 5% off with a 60-day advance purchase. All rules and restrictions apply. Travel between October 26 and November 8, 2001.
- Avis Rent A Car: Rates start as low as $34/day for economy models and $145/week with unlimited free mileage.

Call Stellar Access at 1-800-929-4242, and ask for ATA Group #505. Outside the U.S. and Canada, call 619-232-4298; fax: 619-232-6497. A $10 transaction fee will be applied to all tickets purchased by phone. Reservation hours: Monday-Friday 6:30am-5:00pm Pacific Time.

New this year, BOOK ONLINE and pay NO TRANSACTION FEE! Go to www.stellaraccess.com and book your reservations from the convenience of your home or office anytime! First-time users must register and refer to Group #505.

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- Delta: 1-800-241-6760, File# 173451A
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